

Half-Yearly

# INDIAN MUSIC JOURNAL

DEVOTED TO LIBERAL EDUCATION IN MUSIC



*Editor*  
SADAGOPAN

NUMBER  
4

ŚAKA 1887 KĀRTIKA  
October-November 1965

**Delhi Sangīta Samāj**

NO PRICE

Issued free to members and associates

*Please see page xii of supplement*

TO INSTITUTIONS

*by annual subscription (April-March)*

In India Rs. 5/-

Abroad \$ 3/- or equivalent

*Remittances to :*

Treasurer

DELHI SANGITA SAMAJ

38/1, Probyn Road, Delhi-7

INDIA

Printed and published by V. V. Sadagopan for the Delhi Sangita Samaj (Regd.)  
B-120, Pandara Road, New Delhi-11. Printed at The Canton Press  
Private Limited, Rani Jhansi Road, New Delhi-1.

# Indian Music Journal

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AMIR KHUSRAV	NĀRĀYAṆASVĀMI APPĀ
ALAGANAMBI PIḷḷAI	DAKSHINĀMŪRTI PIḷḷAI
PURANDARADĀSA	MUTTUSVĀMI DĪKSHITAR
V. N. BHĀTKHAṆḌE	VISHṆU DIGAMBAR

In respect of reproductions we are grateful to the authors and publishers.

## NOTE ON transliteration

It is hoped that the use of diacritical marks in transliteration of Indian words will be welcomed by the general reader when he has overcome the initial unfamiliarity. As far as possible the spellings are kept close to popular usage. The scheme followed is mainly after Monier-Williams's Sanskrit-English Dictionary, except for ch (c) and ch (ch) and a few additions to represent certain sounds peculiar to South Indian languages.

The plural sign 's' of English, when affixed to Indian terms, is preceded by the hyphen (-).

Spellings of contemporary proper names follow current usage; no phonetic spelling or mark is generally attempted. Captions and small types are not diacritically marked.

अ a	क k	ङ ṅ	म m
आ ā	ख kh	ढ ḍh	य y
इ i	ग g	ण ṇ	र r
ई ī	घ gh	त t	ॠ Ṛ (Tamil)
उ u	झ ṣ	थ th	ल l
ऊ ū	च ch	द d	ळ ḷ
ऋ ṛi	छ ch	ध dh	ॡ ḷ (Tamil)
ॠ ṛī	ज j	न n	व v
ए (short) e	झ jh	प p	श ś
ए (long) ē	ञ ñ	फ ph	ष sh
ऐ ai	ट ṭ	ब b	स s
ओ (short) o	ड ḍ	भ bh	ह h
ओ (long) ō			
औ au	:	ः ḥ (Visarga)	

No distinction is made between *anusvāra* and *ardha-anusvāra*; 'm' or 'n' may stand for either.

## INDIAN MUSIC JOURNAL

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BLISS

IS HE

Number 4

October-November

1965

## VEDIC INVOCATION

ॐ

भद्रं कर्णेभिः शृणुयाम देवाः  
भद्रं पश्येमाक्षभिर्यजत्राः  
स्थिरैरङ्गैस्तुष्टुवांसस्तनूभिः  
व्यशेम देवहितं यदायः ॥

ॐ

Om

May we with our ears hear what is good, ye divine spirits !  
May we with our eyes see what is good, ye holy ones !  
May we, with body and limbs firm, work for your pleasure  
And fulfil the divinely ordained span of life !

Om

## RAINDROPS

śevikkunavillādapōdu śiridu  
vayitrukkumiyappaḍum.

Food for the ear first; for the stomach afterwards.

*Tiruvalluvar*

*Cui cantat bis orat* (pronounced *Qui kântāt bis ōrāt*).

Who sings prays twice.

*Latin Proverb*

na nādēna vinā gītam na nādēna vinā svarāḥ  
na nādēna vinā nṛttam tasmāt nādātmakam jagat.

There is no music without *Nāda*, no tones without *Nāda*,  
no dance without *Nāda*; verily, *Nāda* pervades the whole universe.

*Mataṅga*

vandē nādatanum tam uddhurajagadgītam mudē śaṅkaram.

To that auspicious One whose body is *Nāda* I bow  
with joy; to that unconditioned Music of the universe.

*Śārṅgadēva*

nādatanum anīṣam śaṅkaram  
namāmi mē manasā śirasā

Incessantly do I worship, with my mind and head,  
the auspicious One whose body is *Nāda*.

*Tyāgarāja*

pāṣṭu muḍiyum varai pārarīyēn viṇṇariyēn,  
kōṣṭupperumarāṅgaḷ kūḍi nīṇḍra kāvarīyēn,  
tannaiyarīyēn,

As long as the music lasts I know not  
heaven or earth, nor remember the wooded forest;  
I am in a trance.

*Subrahmaṇya Bhārati*

It was worthwhile suffering a little for the most  
beautiful and noble art given to men for their  
consolation and glory.

*Romain Rolland*

## Coomaraswamy on Art

selections

FREEDOM

When Plato lays it down that the arts shall "care for the bodies and souls of your citizens," and that only things that are sane and free, and not any shameful things unbecoming free men, are to be made, it is as much as to say that the artist in whatever material must be a free man; not meaning thereby an "emancipated artist" in the vulgar sense of one having no obligation or commitment of any kind, but a man emancipated from the despotism of the salesman. If the artist is to represent the eternal realities, he must have known them as they are.

CONTEMPLATION

The man incapable of contemplation cannot be an artist but only a skilful workman; it is demanded of the artist to be both a contemplative and a good workman. Best of all if, like the angels, he need not in his activity "lose the delights of inward contemplation."

What is implied by contemplation is to raise our level of reference from the empirical to the ideal, from observation to vision, from any auditory sensation to audition.

Good art is no more a matter of moods than good conduct a matter of inclination; both are habits; it is the recollected man, and not the excited man, who can either make or do well.

INSPIRATION

Critics now-a-days speak of an artist as inspired by external objects, or even by his material. This is a misuse of language that makes it impossible for the student to understand the earlier literature or art. "Inspiration" can never mean anything but the working of some spiritual force within you; the word is properly defined by Webster as a "Supernatural divine influence."

ORNAMENT

We must not think of ornament as something added to an object which might have been ugly without it. The beauty of anything unadorned is not increased by ornament, but made more effective by it. Ornament is characterization; ornaments are attributes.

STUDY

The student of art, if he is to do more than accumulate facts, must also sacrifice himself: the wider the scope of his study in time and space, the more must he cease to be provincial, the more he must universalize himself, whatever may be his own temperament and training. He must assimilate whole cultures that seem strange to him, and must also be able to elevate his own levels of reference from those of observation to that of the vision of ideal forms. He must rather love than be curious about the subject of his study. It is just because so much is demanded that the study of "art" can have a cultural value, that is to say may become a means of growth. How often our college courses require of the student much less than this!

Ananda K. Coomaraswamy

in *Christian and Oriental Philosophy of Art* (Dover)



## Music Causerie

excerpts from writings

### THE DRIFT

YEHUDI MENUHIN

Now as I write, our own modern world has caught up with the Indian, with its organised demands and split second mass timings, its stress on mass culture, and commercially on mass entertainment and altogether its preoccupation with volume in all spheres...

No wonder that sometimes musicians like Ravi Shankar find an almost more congenial atmosphere when playing to a choice and eager group of westerners at some university as Harvard or Yale in an intimate comfortable hall built for a moderately sized musical audience and provided with good acoustics as for instance at the Museum of Modern Art in New York, rather than for certain mammoth audiences in their own country.

When a violinist plays the Paganini Concerto or even Brahms or Tchaikowski, a certain flourish of his ego is in fact desirable and indispensable (of course not so with Bach or with Beethoven) but in Indian music this element is so completely foreign that it is a serious matter for the Indian artist to decide how far he should go in playing to the gallery. It is not that he is incapable of communicating mood or emotion, quite the contrary, but I fear that the basic unspecified ideological patterns which normally proved the common or joint basis for the interaction of audience and artist are beginning to drift apart for it to be stimulating to the artist and far enough to threaten a schism between artist and audience leading the former to extravagant and flashy attempts to retain his audience's concentration.

Except for the enthusiastic revival and the nation's new pride in their own Indian musical heritage following the Independence of the country, neither the period of British rule nor the present economic, commercial and nationalistic climate were, or are, conducive to the optimum survival of Indian music in its present crystallised form.

—from 'Indian Music in the Modern Era', *Bharatiya Sangeet*, Aug. '63

### KARNATAK MUSIC

T. VISWANATHAN

The musician grumbles that the art has lost its reverence. The audiences talk endlessly and raise their voices over and above the level of the loud-speakers which have a strong hold both on the artist and the *rasika-s*. The *rasika-s* appreciate only what they know and not those which the musician chooses. Rāgam-s and songs get stereotyped and no innovation is tolerated. Invariably the requests are not backed by the reverence for art

or its progress. The musician is tied down to the gallery and the tyranny of the gates, and so prefers the deafening applause to absolute silence. The audience is always in a hurry and would likewise desire the performer to quicken his tempo at the expense of aesthetic standards. In cosmopolitan cities dinner engagements, public transport timings, office hours, etc., determine the duration and pace of the concert. The *Kachēri dharma* is tailored to the industrial civilization. The helpless musician invariably drops the time-honoured *Varṇam*, and the *Pallavi* and the *Rāgam* shrink to smaller dimensions than even a plain rendering of a *Kīrtanam*. *Manōdharmā* is at a discount and regimentation and stereotyped patterns are the net result.

*Kachēri dharma* has to move with the times. In order to sustain interest a solo artist has a battery of disciples to play second fiddle; sometimes we come across even a second *mridaṅgam*. The musicians of the fair sex who, till recently, stuck to the tradition of strumming the *Tambura* have now parted company with it entrusting the same to secondaries, in order to keep both their hands free for vigorous singing and keeping complex *tāla*. Unlike the males, the fair sex, however, patronises the same set of accompanists at least over long periods of time and display better understanding rather than rivalry with the accompanists...

—from 'Traditional Music facing Industrial Civilization,' *East-West* '64

### HINDUSTANI MUSIC

GITA MAYER

At the beginning of the present century, a traditionally trained musician was fairly clear as to what he understood by the *Rāga*. I remember the words of the late Ustād Faiyāz Khān, at a concert, where he said, "I cannot see the *shakal* of the *rāga*". What did he mean by this? *Shakal*, which literally means face or expression, is not to be confused with mood, flavour or *rasa* of a *rāga*. It is the personality of the *rāga* which can be stated in clear musical terms, as the character evolving not only from the *Vādī* or *Jīvasvara* (the most important note of the *rāga*), but also from the correct singing of the notes (*Uchchāra* or intonation), and from the right construction of the musical sentences or phrases...

By the middle of the 20th century, the image of the *Rāga* changed and manifested different features. *Rāga* became a melodic frame where the intonation, *uchchāra*, and phrase by phrase construction were no longer given their former and traditional importance. The definition of a *rāga*, as given in musical theory, now became one of the most important means of identifying one *rāga* from another. The *Sāstraic* formula was taken literally, to contain the totality of a *rāga* and provided a melodic field within which the musician improvised freely and used melody according to his ability, with a stress on ornament, rhythm or technique and virtuosity. The important factor in determining a good performance from a bad one was not whether the character or *shakal* of the *rāga* had been expressed but whether the musician had succeeded in keeping within the rules and yet displayed his skill in improvisation and virtuosity...

The evaluation of the Rāga, as it is sung and played today, is a difficult one to make. The deterioration in musical standards which was perceptible a decade ago already seems to remedy itself in the last few years. The listener as well as the musician seem to have become aware of the value of well-constructed melody and they show a renewed sensibility to timbre. It is therefore impossible to make final judgements, the scene changes so much and so rapidly.

—from 'The Raga in the Twentieth century', *East-West* '64

## ORCHESTRATION

### Rethinking

VANRAJ BHATIA

The Indian would-be orchestrator will have to revolutionize his whole way of thinking and learn to accept the fact that monodic music cannot possibly be played on a full orchestra, the basis of which rests on combining one sound with another different sound. He will first have to rethink his music itself (where the trouble really starts) for now he must find suitable melodies to pit against his original melody and organize a combination of sounds which will be organic and homogeneous. Even if he must stick to his rāga-s he will still have to find combinations of notes within his scale scheme which can be successfully blended with each other. He will have to organise several melodies inside his rāga in such a way that not only will they blend with each other but produce the illusion of one melody. He will have to abandon his clumsy attempts at superimposing harmonic triads or Western common-chord harmony which he is so fond of doing these days on realising that such a procedure not only ruins his rāga and his overall musical structure but produces the worst possible hotch-potch that a musician has yet managed to concoct. Above all, and this is the most difficult part of it, he will have to give up his beloved drone, the continuous, ever-lasting *Sa*, on which his Rāga conception rests; for he will have to find a bass line which can support his musical and orchestral superstructure.

—from 'Considerations on Orchestra', *Design*, Sept. '62

### The Size

YEHUDI MENUHIN

When one's ears become attuned to Indian music the very sound of a keyed instrument seems intolerably crude. It is incidentally less so of course with the combination of harpsichord and violin which together with Monteverdi or Josquin de Pres and the works of Bartok are the very best bridge to the traditional Indian music audience...

The maximum number of Indian instruments that may be harnessed together is no doubt the optimum number of 5 or 6 which Lukas Foss has found out to be approximately the maximum number who can improvise together, each carrying a unique one-voice-to-a-line responsibility.

The duplication (not to speak of multiplication by 3 or more) of instruments merely adds dead weight and hampers the infinitely delicate, sinuous and ornamental qualities of the Indian musical idiom.

—from 'Indian Music in the Modern Era', *Bharatiya Sangeet*, Aug. '63

## TITBITS

### His search !

The story is told of Tirukkōḍikāval Kṛishṇa Aiyar and a listener who deserves to be remembered as the 'Father of modern music appreciation.'

Kṛishṇa Aiyar was a great master on the violin. Never did his fingers falter; never was one false *svara* produced.

This did not please a certain gentleman who, however, was found almost always in the front rows. He wore a wry face and would not join in the general expression of delight.

Kṛishṇa Aiyar was noting him for a long time. One day, the story goes, he did produce a false *svara* (deliberately, it would appear). Suddenly the gentleman's face beamed and he exclaimed, "Ha, ha !"

Kṛishṇa Aiyar coolly put down his bow and, with folded hands, addressed the gentleman:

"Now, Sir, you may go pleased. Haven't you found your property at last ?"

—V.V.S.

### Meaning without mincing

- Śruti* 1. Drone—supposedly animate, it is *its* business to join the music.  
2. Microtone; -s (*plural*) the bookman's paradise, the pseudo-scientist's hunting ground for game, i.e., music.

—KALIAN

### The Guide !

"Get me the Guide, I must go this evening."

It was brought.

"The Rail-way Guide ? No, man, I wanted the *Scale-way* Guide. Don't you know I'm to cover a concert ?"

"But, Sir, you gave it to Mr. A. Sur the other day."

Ah, yes, I remember. Now bring the other one, the *Sale-way* Guide."

—BAKUL

### Quantity and Quality

The house is aflame—it delights  
the fool and the knave :

"Splendid ! The sky is lit !"

Tend the little light within,  
and without,

and keep the wick and oil.

You'll need them, as fire dies down.

—'NANDAN'

## Patronage that was

Shatkāla Subbaiyar, a great singer of the time, once went to Udayārpālayam to sing before the ruler and get his approbation. *Shatkāla* is a highly coveted title and is given only to those who are able to sing or perform in six degrees of speed. Shatkāla Gōvinda Mārār and Shatkāla Narasaiya are two other singers associated with this title. Viṇā Venkātaramaṇa Dās of Vizianagaram had the title *Shatkāla-chakravarti*.

Udayārpālayam in Tiruchirappalli district became an important seat of music during the 18th and 19th centuries..... Ghanam Krishṇaiyar, the great composer of Tamil *Padam-s*, was the Samasthāna Vidvān in Udayārpālayam for many years.

Shatkāla Subbaiyar went to Udayārpālayam and stayed in the choultry. The Zamindār had stationed an official there to look after the needs of all musicians who came and stayed there and to report to him on the merits of those musicians. This official was himself a *rasika*. Shatkāla Subbaiyar, an orthodox man that he was, performed his daily *pūjā* and used to recite *śloka-s* in the form of a *rāgamālikā*. His *ālāpana-s* woven round the words of the *śloka-s* were so captivating that all the people in the choultry gathered before him during *pūjā* time to listen to his music. They became spell-bound and went for their meals only after his *pūjā* was over. The official reported to the Zamindār about the musical talents of this Vidvān. It was harvest time and the ruler was too busy with the work incidental to the season. The Vidvān waited for more than three weeks in the hope that he would be called upon to perform in the palace. Seeing that there was no prospect of the Zamindār sending for him and listening to his music, he decided to leave the place in disgust, though he was treated as an honoured guest.

One early morning, he left the place bag and baggage and wended his way through the adjoining forest. He came near a tank. He had his bath and performed his ablutions and started his *pūjā*. He sang in the morning *rāga-s*: *Dhanyāsi*, *Kēdāram*, *Bilahari* and *Sāvēri* and came to the concluding *Śrīrāga*. He sang so well that he himself was greatly elated with his music. He involuntarily exclaimed, "That Yuvaraṅga Bhūpati should have been here now to listen to my music!"

Forthwith came the surprising answer: "Here I am, Sir, feasting my ears with your heavenly music". The musician turned round and saw to his utter surprise the Zamindār and wondered how he happened to be there.

When the news of the musician's departure from the Choultry reached the Zamindār's ears, he had immediately started on horse-back along with a palanquin to overtake the musician and request him to come back to the Samasthānam. The musician was requested to get into the palanquin and was brought to the palace with all honours.

P. SAMBAMOORTHY

in *History of Indian Music* (1960)

## Father of Karnatak Music

We call Purandaradāsa the Father (literally 'grandsire' — *pitāmaha*) of Karnāṭak Music. Why?

It is said that it is because he gave us technical lessons for beginners. This, to my mind, is not the whole truth.

Who are the *beginners* meant? Until some years ago it was only the talented ones who went in for training in Higher music, known as Classical music, and it was to them that such technical practice was meant. These talented ones had already imbibed the spirit and substance of our art through 'exposure' to our *rāga-s* and *tāla-s*.

This significant fact was forgotten at some point in our recent history. Any child who should learn music (as desired by the parents) is straight away put on to these chores irrespective of talent or exposure. Result? The drab, mechanical music that is generally around us.

It is said that Purandaradāsa gave us (*Māyā*-)*mājavagauḷa* for practice. Probably. But the character of the scale clearly shows that it was not meant for raw beginners whose sensibility for minute differences of tone had not developed. And the *Pillāri Gitam*, which omits certain tones of the scale and needs sensitive handling, suffers very seriously indeed at the hands of most beginners.

We may believe that Purandaradāsa selected the *Alaṅkāra-s* from out of the many that are found in our ancient texts. We may also believe that he introduced *Mājavagauḷa* for regular practice by those pursuing higher music.

In my view, Purandaradāsa's service to Karnāṭak music rests on a broader foundation. It is that he propagated throughout the land the essence of our music—its *rāga-s* and *tāla-s*—through archetypes of musical composition, known as *Kīrtana-s* or *Dēvaranāma-s*. He rationalized and simplified the *Tāla* system. More than all, he restored to Karnāṭak music its spiritual quality—the inwardness which characterizes all great art, and is seldom found in 'patronized' music.

Men, women and children, in their hundreds, listened to his *Kīrtana-s* and got their initiation in art music. *Rāga-s* and *tāla-s* got unconsciously embedded in their minds. Many could sing them in parts and some others whole. The talented among them pursued higher studies in music. Karnāṭak music was thus transmitted orally from generation to generation, in the home and in the society. If we study some of the simpler *kṛti-s* of Tyāgarāja we will find in them numerous echoes of Purandaradāsa. It was again Tyāgarāja's dedication that freed the art from the shackles of court music. Purandaradāsa was the first great emancipator and liberal educator in Karnāṭak music—hence its grandsire.

But why are his songs usually sung, if sung at all, only towards the close of a concert—in the "light" section? The reason is that we have woefully neglected the traditional tunes of his songs. Many of those we hear are bogus. Commercial exploitation of cheap trends, or of religious and linguistic sentiments, has made the musician insensitive to artistic values. Otherwise he will find that there are still, fortunately with us, many soul-stirring melodies of Purandaradāsa, which are quite "concert-worthy".

—V.V.S.



# The Essential Unity of Indian Music

CHANDRA SHEKHAR PANT

Languages, literatures and the 'mother-tongues' are conspicuous by the fact of the one being unintelligible to those wedded to the other. It is always so, unless an effort has been made in the opposite direction. Music, however, is the language of emotions—not emotions in the strict literary sense, but of the *Rasa* or supreme and transcendental bliss, the connotation as given to the word by the Upanishad-s. While music is thus the universal language to which only unfortunate creatures can be deaf, it is rather shocking to see why a gulf should be allowed at all to yawn between the Northern and Southern Music of the same sub-continent.

Our ancient and mediaeval writers on the theory of music, and the seers who gave us the scriptures, are to be congratulated for having never drawn the line of demarcation between the music and culture of the North and of the South. If they recognized anything, it was the unity, enriched by regional or parochial traits—the *Dēśa Kāku*.

Today, however, every student of the Indian Music begins his lessons by being taught that there are two systems of music in India—the Hindustāni and the Karnāṭak. But when the question of the ancient heritage comes, it is again relieving to note that everybody draws on the ancient treatises: the *Nāṭya Śāstra*, the *Saṅgīta Ratnākara* and a host of other important works in Sanskrit. Neither from *Purāṇa*-s nor from the Epics or the treatises referred to above do we become conscious of a distinction. It is indeed a problem still unsolved—a problem for research scholars to tackle—as to when exactly the bifurcation took place.

One of the great mischiefs done by modern civilization and culture is the awakening of the consciousness, or sharpening the awareness, of groups, divisions and differences leading to petty rivalry and disintegration. The responsibility lies not in the outer reality, but in the mischief wrought in the human mind, and for that some of the modern ways of thought and approach are responsible. No doubt every region of this earth has contributions of its own to make which that and that region alone is capable of making. But I shall not be far from the truth if I say that from whatever time the bifurcation dated, the consciousness of it—the awareness of the distinct entities as such—was accentuated almost in the present century.

One of the most relieving features of the recent times, a matter of great consolation, is the attempt once more to bring the two together and to explore to the utmost the common and identical elements of the musical heritage of India.

"And if it please Providence to so dispense," said the late Paṇḍit Viṣṇunārāyaṇ Bhātkhaṇḍe in 1916 at Baroda, "that there is a fusion between the two systems of the North and the South, then there will be a National Music for the whole country and the last of our ambitions will be reached, for then the great Nation will sing one song."

## Amir Khusrav

Biography

"I am an Indian, if a Turk.  
I do not derive my inspiration from Egypt.  
I do not therefore speak of Arabia,  
My lyre responds to the Indian theme".

Thus sang Amir Khusrav (also 'Khusro'), the great mediaeval poet who contributed in an amazing degree to the music and poetry of Upper India.

Abu-l-Hasan, Yamin-ud-din Khusrav was born in the year 1253, in an abundant and lively town of natural beauty, Patiali in Etah Dist. of U.P. His father was Saif-ud-din-Muhamūd, a Turkish officer who had joined the service of Ilutmish, Sultān of Delhi. His mother was the daughter of one Imādul mulk. The father, a great lover of art and poetry, perceived the glimmerings of future greatness in his child and so initiated him into the realm of music and poetry. When the father passed away quite early and unexpectedly, the uncle and grand-father took charge of the child.

Even at a very early age Khusrav "displayed an uncommon genius, a strong disposition for study and an aptitude for the acquirement of every science and even art, such as seldom has been witnessed" ("*The Delhi Sultānate*", Bhayan's). He composed excellent couplets which won for him the appreciation of many a renowned man of letters of the time, among whom was Shaikh-Nizām-ud-din-Auliā, the celebrated saint, who later became his master and spiritual preceptor. He taught Khusrav the philosophy of *Sūfism*—the mystical system of a set of Muhammedan ascetics who in later times embraced pantheistic views. A few years later Amir Khusrav went to Delhi and enjoyed the status of the chief poet and musician of the Delhi Darbār. He served under more than five successive sultān-s, among whom were Alā-ud-din Khilji and Ghiyās-ud-din-Tughluq. He was in Bengal with Tughluq while his spiritual preceptor Auliā died at Delhi in the year 1324. The sad news brought him back to Delhi where he mourned the death of his master at the tomb. As had been predicted by Auliā, Khusrav too died six months later, at the age of 72. He was buried near his master's tomb.

As a gifted musician, Khusrav's greatness lay in his marvellous grasp of the musical techniques of both the Persian and the Indian systems. A traditional anecdote refers to a musical contest that took place between Khusrav and Gōpāl Nāyak who was then reigning supreme among the musicians of India. It is said that Khusrav, though junior by age and experience, and not fully "Indian", proved himself more than a match for the great Nāik, even in the field of Indian music. He successfully reproduced all that was sung by Gōpāl Nāik.

The love and admiration that Khusrav had for Indian music made him dive deep into the treasures of the great art, and his experience in both the Persian and Indian systems served as a powerful force for experimentation and innovation. The musical forms, *Tarānā*, *Qavālli*, *Kāul* and *Karbāna*, and even the earlier form of *Khyāl*, are attributed to him. The Persian book, *Pāstani*, credits him with a few more musical forms like *Nakṣ*, *Nigār*, *Vaṣit*, *Tallāna* and *Suhila*. The *Khyāl* "*Mērō dukh dūr kiyō*" in the

rāga *Pūrvi* (Khusrav called it *Ganam*) and in *Tin Tāl*, and a few others are still current among the musicians of the Delhi *Gharānā*, who claim pupilar lineage from him. The *Kāul* is considered the equivalent of the Hindu *Gīt* and *Qawālī*, of *Bhajan*. An inspired poet and gifted musician, Khusrav composed his songs in an easy, mellifluous style affording ample scope for Rāga through idea and idea through Rāga. Being the author of both the words and the music of his compositions he was, in musical parlance, a *Vāggyākara*. We cannot say, however, that the music of his compositions as sung to-day is the same as that of Khusrav.

Many scholars hold that the *Sitār* and the *Tabla* were Khusrav's innovations. The *Tāla Farōdast* (*Jhūmra* too, according to some) is his contribution.

What may be termed the 'Indo-Saracenic' trend in music, (but this theory is not subscribed to by some musicologists), received an impetus from Khusrav who created new rāga-s amounting to twelve. He called them after the names of twelve tāla-s and his book *Qirān-us-sa'dain* deals with them in detail. The rāga-s *Zilaf*, *Divālī*, *Sarpardā*, *Ganam*, *Bahār*, *Gārā*, etc., can be mentioned in this context.

As a poet Khusrav is considered to rank with illustrious Persian poets like Firdausi, Sa'di and Hafiz. He had mastery over various languages such as Hindi, Persian, Turkish and Sanskrit, and it is believed that he composed over half a million verses in these languages. He was a mystic poet who could also be a passionate lover of beauty in nature and in humanity. This manifold virtue is exemplified by such books as the immortal love story *Lailā wa Majnū* and *Ashiq* (again the tragic tale of love of Princess Dēvalā Dēvi and Prince Khizrkhan). It is said that his book entitled *Hasht Bihisht* (the eight Paradises) dealing with the adventures of Bahram, in 3350 verses, earned him a monthly stipend of 1000 *tanika-s* for life. He wrote other valuable books also. His *Khālīq-bārī*, a dictionary of Perso-Arabic-Hindi verses, has played a prominent part in the development of Urdu.

Some of his *Masnavi-s* (Epic poems) and *Divān-s* (poetic collections) throw light on the history of his time. His long association with the Delhi court through the successive Sultāns, together with his close relationship with saint Auliyā, gave him a unique opportunity to study the political and social events, and this finds eloquent expression in his books: "*Qirān-us-Sa'dain* (describing the meeting of Bughrā Khān and his son, the Sultān of Delhi), *Miftāh-ul-Futūh* and *Nuh Sipīr* (throwing light on the military campaigns of Jalāl-ud-dīn Khilji and Mubārak Shāh), *Tughlaq-nāmā* and *Khazāin-ul-Futūh* (about Tughluq and Alā-ud-dīn Khilji), etc., Amin Ahamad Rāzi, the author of *Haft Iqlim*, says that Khusrav had written about ninety-nine books on different subjects. Only a few are available today.

The 13th century has been styled, not undeservedly, as an "age of progress" in the realm of Indian literature and art, especially music. Among others, it gave India an Amir Khusrav whose achievements effected a decisive advance in the field of music and literature.

—L.O.

## Raja Mansingh

Biography

Under the scorching sun of a midsummer noon a young man on horseback, perspiring from head to foot, chased a deer through dense forests. Suddenly his attention was diverted by the outcry of a wild beast—a bison who had become enraged on being stopped by his horns by a pair of firm hands. And lo! Who was there to defy the brute? A charming maiden in her tent. She was there like the very Dēvi, Durgā herself, against Mahishāsura.

The maiden was Mṛiganayani, popularly known as Gūjari, a resident of the village Rāi, and the young man was none other than Rājā Mānsingh Tōmar (also 'Tanwar') of Gwālior. Needless to say, the prince fell in love with her at first sight. In due course their marriage was solemnized, but only after the damsel getting an assurance from the prince to fulfil two conditions: one, a separate palace for herself, and two, the construction of a canal from her village up to her apartments in the palace so as to enable her to use the very same waters of her village for bathing and drinking.

The prince requisitioned the services of the best available talents for the designing and construction of the most beautiful palace of those times and thus the famous Gūjari Mahal of Gwālior was built. An eleven-mile long canal carrying water from Rāi to this palace was also excavated.

Rājā Mānsingh Tōmar (1486-1518), besides being a great ruler, statesman and warrior who successfully defied the onslaughts of the Lodi Kings against his tiny state has been famous for his incomparable contribution to the Indian Classical Music. He served the art in many ways, as a great patron, artist, musicologist, composer and organizer of seminars and symposiums on various aspects and problems of music. The "invention" of the Dhrupad is attributed to him, but it is a matter for doubt. During his days the Dhrupad was the only recognized major form and style of Classical music. It should have taken a few centuries for the highly developed form in which Dhrupad singing was in his times. I believe that credit should be given to Mānsingh for patronizing, popularizing and standardizing the style. He himself composed many beautiful Dhrupad-s which are included in *Mān-kutūhal*, an important work which was compiled and edited under his guidance by his court musicologists.

In the chapter describing the essential qualities of a musician and composer it is said that he should have a sound knowledge of Vyākaraṇa, Piṅgala, Alānkāra, Rasa and Bhāva. Besides vocal and instrumental music, he should also be well versed in Dance. He should have learnt by heart the traditional compositions. He should know the customs of the people. His own compositions should have aesthetic appeal and befit the times. The importance of *Mān-kutūhal* is evident from its being translated later in 1673 A.D. in Persian by Fakrulla.

Mānsingh excelled in musicology, for he himself was a practitioner of the art, unlike many others who seem to have had (and are having) but a bookish knowledge of music and are responsible for the legacy of so many

confusions in our music. When he himself was in doubt on any point he consulted other musicians. Not only that, he even invited Vidvān-s from all over the country for mutual consultations and discussions so as to arrive at correct decisions and findings on important problems and controversies.

Rāṇī Mṛiganayānī also was an adept in music. It is said that the famous Baiju Bawara himself gave music lessons to the Rāṇī. Besides Baiju there were many other musicians in the Gwālior court. Some names worth mentioning are: Bakshw, Charjw, Bhagavān, Dhōndw and Rāmdās. Tradition credits her with having patronized and even taught Tānsēn. It is not improbable if she had lived to a ripe old age.

Rājā Mānsingh is no more, but he is ever remembered gratefully in the hearts of the lovers of Indian Classical music. Rāgini Gūjari, a charming variety of Tōḍi, is there to remind us of the immortal love of Mānsingh and Mṛiganayānī. Perhaps this monument is more befitting the memory of the royal couple, who were musicians and patrons, than even the beautiful Gūjari Mahal at Gwālior.

—V.C.M.

## NADA YOGA

Highly interesting and most popular among the forms of Nādōpāsana, is Saṅgita (music). It is in Saṅgita that Śrēyas and Prēyas, otherwise antagonistic to each other, meet. Śrēyas is that which leads to the Eternal Good of man, viz., Self-realization. Prēyas is that which is immediately pleasant. It is generally recognized that what is Prēyas is not Śrēyas and vice versa. But here in Saṅgita or Saṅkirtana, Śrēyas and Prēyas are found together. Saṅgita pleases the ear, is a rich treat to the senses and the mind—in fact, so much so that the senses and the mind are tamed and controlled by it; and Saṅgita ennobles the soul and reveals the Self within. Music is, therefore, regarded as the best form of Nādōpāsana.

—SWĀMĪ ŚIVĀNANDA SARASWATĪ

## Ghanam Krishna Aiyar

Biography

Ghanam Kṛishṇa Aiyar occupies a respected place among the musician-composers of Karnāṭak Music. The prefix 'Ghanam', in lieu of the place-name generally going with a musician's, indicates a recognition of his unique mastery in the particular style of singing which went under that name.

'Ghanam' is now-a-days described as the style of singing Rāga in *madhyamakāla* or *tānam*. It seems to have had a greater significance in olden times. As the very meaning of the word in common usage suggests, the sound produced in Ghanam singing must be 'dignified'—in other words, rich in volume, timbre and artistry. It does not, therefore, mean merely any kind of *madhyamakāla* singing. It is *madhyamakāla* of the sound originating from the *Mūlādhāra*. The rich, majestic rāga-s, Nāṭa, Gauḷa, Arabhi, Varāḷi and Śrī, are called *ghanarāga-s* because, for their effective portrayal, such a voice production and medium tempo (*madhyamakāla*) are called for.

A clue to the *mūlādhāra* aspect of Ghanam singing is had from Mahā-mahōpādya Dr. U. V. Svāminātha Aiyar, the veteran Tamil scholar, biographer and great-grand-nephew of Ghanam Kṛishṇa Aiyar, who equates it with the 'Uḷḷappāṭṭu', mentioned in ancient Tamil literature as the mode of producing rich music from the *Mūlādhāra* without any visible strain.

Kṛishṇa Aiyar was born in a brahmin family of Periya Tirukkunṇam, a village in Udayarpāyayam taluq, Tiruchirāpaḷli district. Dates regarding his life are not available. He was born some time around 1800 and lived for about 60 years. He was the youngest of five sons to Rāmasvāmi Aiyar, an erudite Tamil scholar, musician and composer. The family enjoyed the patronage of the rich landholding Mūppanār family of Kapiṭhālam. Kṛishṇa Aiyar was of a robust physique and commanding personality, and well-known for his fearlessness, self-confidence and perseverance.

Kṛishṇa Aiyar and his brothers had their initiation in music from their father and later under Shanbaga Mannār of Ariyalūr. The ancestral property, endowed by earlier rulers, facilitated the brothers to pursue care-free musical studies. Kṛishṇa Aiyar and two of his brothers went to Tanjore for advanced training under the great master Pachchimiriyaṁ Ādipaṇṇai and attained great proficiency in music. They soon became Āsthāna Vidvān-s of Serfōji Mahārāja.

Bobbili Kēśavaiya, a mighty name, known for his Ghanam singing, visited the Tanjore court. His superb performance cast a spell on all, and the king aspired to have at least one musician in his court to match Kēśavaiya's attainments, Ghanam singing in particular. When even the senior vidvān-s hesitated to offer themselves for the task, Kṛishṇa Aiyar, the youngest of the lot, announced with abundant self-confidence his readiness to do it, if only Bobbili Kēśavaiya would initiate him into its secrets. On the king's request Kēśavaiya agreed to teach Kṛishṇa Aiyar, and the latter boldly promised that he would sing Ghanam in the same court within a short period.

For the sake of undisturbed practice he accepted the generous offer of Rāmabhadra Mūppanār and went to Kapisthalam. Ghanam singing involved penance-like practice, and it is said that Rāmabhadra Mūppanār, besides arranging a special river-side abode in congenial surroundings, allotted a team of servants to wait upon the musician round the clock with an unflinching supply of cow's butter fresh from the churn!

Kṛishṇa Aiyar's perseverance soon bore fruit. He thrilled the audience of the Tanjore court with his Ghanam and elicited admiration even from Bobbili Kēśavaia. Thenceforward he became known as Ghanam Kṛishṇa Aiyar.

Padam-s are a type of musical composition wherein the *Sāhitya* depicts *Śrīngāra rasa* and the music, generally in slow tempo, blends with it perfectly. They may also be in *Bhakti rasa*. Kṛishṇa Aiyar composed padam-s in Tamil, many of them in praise of Śrī Soundararāja, the presiding deity of his native village. He visited many shrines around Tiruchirā-palli and Madras and sang on the presiding deities.

Ghanam Kṛishṇa Aiyar was sought after by many a prince to adorn his court. The more important among them were Amarasiṃha, the Mahārāshṭrian ruler of the Tiruvīdaimarwāḍr tract, and Kachchirāṅga and his son Kachchi Kalyānaraṅga of Udayarpālayam Zamin. He has sung many padam-s in praise of these patrons. He declined invitations from many bigger Mahārāja-s, out of his regard for the love and enlightened patronage of Kachchirāṅga. In one padam he has said that "a nod (of appreciation for Music) from Kachchirāṅga is worth anything under the sun". The ruler was really a great connoisseur; stories abound regarding the camaraderie that existed between them.

It was always the patrons who were anxious about Kṛishṇa Aiyar's association, and he was considered a treasure by all of them. Once he suggestively expressed his anger over Kachchi Kalyānaraṅga's indifference at a particular period, and the patron hastened to apologize and entreat him to continue in his Court. He was perhaps the only musician who was honoured with the gift of a horse and, later, a palanquin by the ruler.

Ghanam Kṛishṇa Aiyar had the privilege of meeting Saint Tyāgarāja, who appreciated his music and blessed him with the present of a shawl. During his visit to Madras, he composed and sang a piece upon the then Governor, Sir Thomas Munroe, and won his applause.

In those days when Telugu was enjoying the preference of South Indian composers, Ghanam Kṛishṇa Aiyar was one of the few who composed sophisticated classical music in Tamil. Though not of high literary merit, the musical excellence of his padam-s is beyond doubt. Most of his available padam-s are upon his chief patron, Kachchi Kalyānaraṅga. He seems to have had a partiality for Athāṇā Rāga (which he chose to sing before Saint Tyāgarāja) in which we find many of his padam-s. *Tiruvotriyūr Tyāgarāja* in Athāṇā, *Vēlavarē Umaiṭṭēdi* in Bhairavi, *Pāreṅgam Pārtāṭum* in Kalyāṇi are some of the well-known padam-s of Ghanam Kṛishṇa Aiyar. His "Engal Jānakiyai" was composed after "Mā Jānaki" of Tyāgarāja. His *Mudra* (signature) is "Muttaiyā" or one of its synonyms.

—T.R.S.

## Mridangam Masters

Biography

"*Sogasuga mṛdaṅga tālamu*" is how Tyāgarāja begins one of his songs. Pleasing mṛdaṅgam play of delicate touch is the ideal pointed out by him and practised by great masters of the past. Among them stand out three prominent names. Nārāyaṇasvāmī Appā was noted for his aristocratic refinement in his person and play. Alaganambi Piḷḷai carried the traditional torch of delicate touch and intelligent support as accompaniment to a variety of performances and to larger audiences. Dakṣiṇāmūrti Piḷḷai's emergence was at a time when technique and a spirit of rivalry and revolt were coming to the fore but, with his genius for synthesis, he struck the right balance between conflicting claims of the new and the old, of the head and the heart.

### NARAYANASVAMI APPA

Three names were most prominent in the field of mṛdaṅgam play during the latter part of the 19th century. Of them all Nārāyaṇasvāmī Appā's shines even today, with an almost legendary appeal. The other distinguished mṛdaṅgam vidvān-s were Tukārām and Dās Svāmī.

Nārāyaṇasvāmī Appā came of a Mahārāshṭra kshatriya family of Appā-s settled in Tanjore. The Appā-s held responsible positions in the administrative service of Tanjore. Nārāyaṇasvāmī Appā started his career as a copyist. He then learnt the art of mṛdaṅgam play from Śivasvāmī Appā.

Endowed with exceptional talent, he soon became an expert performer on the instrument and practised the profession. Among the celebrated musicians whom he accompanied were Mahā Vaidyanātha Aiyar, Paṭṇam Subrahmanya Aiyar, Śarabha Śāstri. Viṇa Śēshannā, Tanjore Kṛishṇa Bhāgavatar (*kālakshēpam*) and others. Musicians greatly prized his mṛdaṅgam accompaniment, as they found it highly tuneful, melodious and rhythmically co-ordinating. He derived great benefit from playing to visiting North Indian musicians and *Kirtanāchārya-s*. Among them were Morgaumkar Rāmachandra Bāva and his son Viṣṇu Bāva of Gwālior.

He took great care of his instruments, reserving a separate one for each semitone rising from D. He was not known to adjust the tuning of the instrument during a performance. Such was the tonal excellence of his already tuned mṛdaṅgam-s that it was considered inadvisable to disturb it. Musicians co-operated with him so much as to tune their own tambura-s to his mṛdaṅgam. (Of course, he had known their *ādhāra śruti-s* earlier). He took exceptional care of his fingers also and jealously guarded them for mṛdaṅgam play.

A devotee of Hanumān, he conducted *bhājana* on Saturdays, which was attended by musicians and enthusiasts. To the accompaniment of two tambura-s (tuned in a unique way) he sang with a tuneful, melodious voice, himself accompanying on the mṛdaṅgam.

He had an arresting personality and poise of manner. His art was characterized by restraint, refinement and singleness of purpose to "nourish" the main performer. Technique, amazing as it was, subserved the ends of

aesthetics. He was the major inspiration for the succeeding generation of mṛdaṅgam players.

## ALAGANAMBI PILLAI

Born in 1863 at the well-known pilgrim centre, Śrīraṅgam, Alaganambi Piḷḷai went, at the age of ten, to his maternal uncles, Svāmīnātha Piḷḷai and Veṅḡu Piḷḷai at Tanjore and became their pupil. He is also said to have learnt from Kaṅḡusvāmi Naṭṭuvanār. He started playing for Bharatanāṭya performances. Soon he was in great demand not only with leading dancers but also with eminent *Kālakshēpam* artists like Thiruppalanām Pañchāpakēśa Śāstri and concert musicians of note. His excellent sense of *Śruti*, *Laya* and tonal niceties, coupled with his delicate touch and dexterous play, made him an ideal mṛdaṅgam accompanist to vocal as well as instrumental music concerts. Great musicians like Śarabha Śāstri, Tirukkōdikāval Krishṇa Iyer, Rāmanāthapuram Śrīnivāsa Aiyāṅḡar, Kōnērirājapuram Vaidyanātha Aiyar, Madurai Pushpavanam Aiyar and Kāñchipuram Nāyina Piḷḷai were happy to have his accompaniment for their concerts. He continued to be valued greatly by the subsequent generation of musicians also, such as Palladaṁ Saṅjivi Rāo, Mahārājapuram Viśvanātha Aiyar, Ariya-kuḍi Rāmānuja Aiyāṅḡar and others.

The style of his play was at once scintillating and subdued, art concealing art. Even today he is remembered with great admiration and affection by those who have heard him. His mṛdaṅgam play appealed to the classes as well as the masses. Though in his art very much like Nārāyaṇasvāmi Appā, in other things he seems to have been different. He had the knack of adjusting and tuning with ease the same mṛdaṅgam to many *śruti*-s with perfect precision and without loss of tonal excellence. And, unlike Nārāyaṇasvāmi Appā, he was a Bohemian who used his fingers for odd jobs such as cutting plantain leaves at the Tiruvaiyāru annual festival!

Early in life he had lost one of his eyes through small-pox. But he was a man with an abundant sense of humour. He would joke and jest about himself, even narrating the story of his "donkey-rides" to Rāmanāthapuram where he was patronized all along. Withal he was quite shrewd in his business dealings. He passed away in 1926.

## DAKSHINAMURTI PILLAI

Born at Pudukkōṭṭai on December 30, 1875, Dakshināmūrti Piḷḷai evinced little interest in studies at school to which he was put to by his father, a physician attached to the State palace. He used to be always tapping rhythmically anything he could lay his hands on. Soon he gave up studies and was enrolled in the palace guard. He then used his cap as a Kañjirā! Earthen pots, needless to say, did not escape his attention.

After some time he went to Rāmanāthapuram and joined service there. He spent all his spare hours playing Chaṭam in a Muṭṭ. Learning about his talent in Laya, the Rājā sent for him, heard him and encouraged him with presents. Later he went to Tanjore and studied under Nārāyaṇasvāmi Appā and, later still, under Mānpūndiā Piḷḷai, the kañjirā veteran.

(Continued on Page 48)

## Prabandhas

or, Compositional patterns of Hindustani music

## PREM LATA SHARMA

### Synopsis of Illustrated Talk

Owing to obvious limitations we shall have to concentrate on *Prabandha*-s of vocal music only although the term is equally applicable to instrumental music as *Vādyā Prabandha*-s.

The term *Prabandha* has been in vogue in Indian musical parlance since the time of Mātāṅga's *Bṛhaddēśi*, i.e., in the early centuries of the Christian era. It was used for denoting various forms of compositions in *Dēśi* music which may be identified with semi-secular music. Today this term is almost lost from usage; it has been replaced by the popular word *Bandish* or *Chij* on the one hand and, on the other hand, there is a rare use of this term in a very restricted sense, i.e., it is sometimes used for those compositions of the *Dhrupad* style which make use of more than one tāḷa just like *Tāḷamālikā* or for those compositions of the *Dhrupad* style which comprise *Sargam* or solfa syllables and some *Pājākshara*-s or syllables associated with various musical instruments in addition to the usual verbal structure of a musical composition. This is of course a very restricted use of this term which literally means a composition, literary (काव्यबन्ध) or musical or both.

We know that Indian music, especially Hindustāni music, is improvised for most of its part. We do not have musical compositions comparable to those in Western music where performance in music is generally limited to interpretation of the composer. We have melodic patterns in our Rāga-s, and rhythmic pattern in our Tāḷa-s, and the performance is due to improvisation in these patterns. But, all the same, we do have musical compositions which usually form part of any musical performance and which serve the purpose of a basic outline for all improvisations. The potentialities of improvisation around a musical composition were duly recognised, in our old musical texts, as is evident from the term *Rūpka-ālapiti* used in *Saṅgīta-ratnākara*, which means improvisation within the Rāga and Tāḷa of the *Rūpaka* which is another name for *Prabandha*. In this sense all the present-day musical compositions are *Prabandha*-s but, unfortunately, we have lost this usage.

Literally *Prabandha* means *Pra* (Prakṛishṭarūpēṇa) *bandha* :—that in which the parts are strongly tied up into a single whole, i.e., it implies unity which is a fundamental requisite of all artistic creations.

*Gāna* or *Dēśi Saṅgīta* has been divided into *Nibaddha* and *Anibaddha* *gāna*. Now *Nibaddha* can be taken to stand for composed music and *Anibaddha* for improvised music. *Prabandha*, *Vastu* and *Rūpaka*—these three are synonyms of *Nibaddha-gāna*, and *Anibaddha-gāna* is Rāga-ālapiti or elaboration of a Rāga in *Ālāpa* without its being associated with a composed piece.



This form of Ālapti is still in vogue in the *Dhrupad* style when elaboration precedes the rendering of the composition. It naturally follows from the description of *Nibaddha* and *Anibaddha* that *Nibaddha* is *Satāla* (with *Tāla*) and *Anibaddha* is *Atāla* (without *Tāla*); but if *Nibaddha* is taken to mean pre-conceived or pre-composed music, and *Anibaddha* is taken to mean just the opposite, i.e., improvised music, then the improvisations that are associated with *Prabandha* by way of *Rūpaka-ālapti* will also have to be included in *Anibaddha-gāna* because in spite of their being rendered with *Tāla*, they are not pre-conceived or pre-determined. Similarly, if the *Atāla-ālapti* preceding the *Dhrupad* is composed just like '*Thaya-s*' as referred to by *Veṅkaṭamakṣin* (as composed *Rāga-ālāpa-s* without *Tāla*) then it will have to be included in *Nibaddha-gāna* although it is not fettered by *Tāla*. It can therefore be said that although *Nibaddha* has a natural affinity with *Satāla*, and *Anibaddha* with *Atāla*, yet both these sets of terms are independent to some extent, i.e., *Nibaddha* may sometimes be *Atāla* and *Anibaddha* may be *Satāla*.

*Prabandha* or musical composition has been conceived in our *Saṅgita Śāstra* as a human organism and has been described in terms of *Dhātu-s* and *Aṅga-s*. *Dhātu-s* are the sections into which a composition is divided and *Aṅga-s* are the various elements that go to make it. (Illustration).

Close connection exists between composition and improvisation. (Illustration.)

Styles : *Dhrupad*, *Khyāl*, *Ṭhumrī* (Illustration)

Similarly, the rhythmic structure of a particular composition within a given style also has considerable influence on the improvisation, e.g., a *Tritāla* song starting from the 9th *mātra* and another starting from the 7th or the 12th *mātra* will have different patterns of *tāna-s*. Similarly a *Dhrupad* or *Dhamār* starting from the *Sama* or one starting from a different point in the rhythmic cycle will make some difference in the rhythmic improvisation. (Illustration.)

—Delhi Saṅgita Samāj, 25-4-64

## The Violin in Karnatak Music

T. K. JAYARAMA AIYAR

### Synopsis of Illustrated Talk

During the close of the 18th century, there was one *Varāhappaia* in Tanjore. Here is an information which I believe is authentic because I know the family, and am somewhat related to that family. During the time of *Śarabhōji* (*Serfōji*) *Mahārāja* in Tanjore, *Varāhappaia*, also known as *Varāhappa Dīkshitar*, was a minister of that Court. As is well-known, many of the ministers and courtiers of the Tanjore Court were great musicians and musicologists, for example, *Veṅkaṭamakṣi*, *Gōvinda Dīkshitar* and others. *Varāhappaia* was a learned man who was well versed in the art and the theory of music also. I have heard that he was greatly respected by musicians who happened to go to the court of Tanjore.

At one time the *Mahārāja* of Tanjore had some political problems, and to solve them he sent his minister *Varāhappaia* to Madras to talk to the Governor, negotiate with him and bring some happy news for the State. Thus *Varāhappaia* came to Madras and met the Governor, who asked him to stay there for a month or so. During that period, because of his interest in music, *Varāhappaia*, in his rounds in Governor's compound, happened to visit the Governor's music place. There he saw a number of instruments and he practised some of them. Among them he was very much struck with the Piano and the Violin. He tried his hand at playing Indian music on the Violin. The western musicians who were there were very much impressed with what he had done, and from them he learnt some of the techniques of violin play. He was then able to play some Indian melodies and also one or two western tunes on the violin. This news reached the ears of the Governor. The Governor, being very music-minded, personally requested him to play before him. In order to please him and have his political mission fulfilled, he agreed to play before the Governor (otherwise he would have preferred to play it to his *Mahārāja* first). He took the violin and played some Indian melodies to the pleasure of the Governor. The Governor made a presentation of the violin to him and he also presented him with a piano. He brought both of them to Tanjore and played on the violin before the *Mahārāja*, who was very much impressed and asked him to practise it. He practised it but, being a Minister, he could not find time for adequate practice, much less play it before an audience. So he taught the techniques of violin play to one of his court musicians, *Vaḍivēlu*, the dance master.

Seeing the potentiality of the Violin, more violins were brought into Tanjore. *Bālusvāmi Dīkshitar*, brother of *Muttusvāmi Dīkshitar*, took to the Violin, practised it intensely and made himself famous in violin play. It was thus that the Violin came into the *Karnāṭak* music field.

After this many more people began to take up the Violin. Why should they? There was the *Vīṇā*, but there was no bowed instrument for accompanying vocal music (though there was occasionally the *Sārāṅgi*). The bowed instrument certainly has great advantages over a plucked stringed instrument. Other instruments are not so suited as an accompaniment

to vocal music, and so the necessity of taking the Violin, which was so much adaptable for the genius of Karnāṭak music. The Violin became very popular in a very short time. As far as I have heard, there have not been very great names in those days because, even as it took a long time to develop the techniques successfully even in the West, it should have taken a long time to adapt the techniques to the needs of Karnāṭak Music.

I do not know whether it will become as popular in the North as it is in the South. But in the South it has taken a hold which will last. The Violin, as it is, is a wonderful instrument. If we call our Viṇā the queen of musical instruments, we can call the Violin the king of musical instruments. No other instrument is so powerful as the Violin.

First of all it is handy, it is elegant in shape. It is light in its play. There are many pieces of wood employed in making the instrument. I have not seen another instrument that has about 80 pieces of wood. There are a number of pieces going to make the Violin, and I have heard that generally a musical instrument made of only one single piece of wood is not so very resonant as an instrument made of several pieces of wood. Even in making a Tambura in the South, we crack the belly, which is one-piece, and then patch it up. The Violin has a rich, sonorous, deep tone, and the bow is a wonderful piece giving whatever you like. Like the long breath in vocal singing, it is capable of long, sustained bow and can execute any performance you need. The Violin has thus come to stay in the South.

Besides the names of Vāḍivēlu and Bālusvāmi Dīkshitar, the earliest names that we hear are of Subbarāya Aiyar and Kṛishṇa Aiyar. These are two names in the early history of Violin. Tirukkōḍikāval Kṛishṇa Aiyar, the greatest name in violin play, used to narrate how and against what great odds he used to go to the house of Subbarāya Aiyar in Tanjore to hear and to learn the technique of violin play (without the latter's knowledge!).

The great violinists whom I have personally heard are Nārāyaṇasvāmi Piḷḷai of Sirkālī and Gōvindasvāmi Piḷḷai. Nārāyaṇasvāmi Piḷḷai was essentially a soloist. He had a style of his own. Tirukkōḍikāval Kṛishṇa Aiyar used to play solo as well as accompaniment. In those days they cared more for the music, more for the substance of music than for the exhibition of techniques. What we hear now-a-days are so very amazing that one might not have dreamt of these techniques some fifty years ago. Kṛishṇa Aiyar's music was so very substantial; it was so very commanding that the vocalist who sang with him looked at him with reverence and respect and wanted to win his approval for his singing.

Gōvindasvāmi Piḷḷai, who was a contemporary of Kṛishṇa Aiyar, had an imposing style of play which was very fine, very tender, not so very heavy. As a matter of fact, my taking to the Violin came after I heard Gōvindasvāmi Piḷḷai. I was then about 15 years of age.

The younger generation, I would say, is coming up like anything. It is so very happy that the present-day generation of violinists is adding a wonderful lot to the techniques. They have mastered many techniques which were unknown even some 25 or 30 years back. I wish and expect that they will shine as great musicians of this age.

I shall now illustrate the possibilities of the Violin in regard to some of the delicate touches required for *Rāga-bhāva*. (Demonstration.)

—Delhi Saṅgita Samāj, 25-4-1963

## The Tyranny of Symbols

CHAITANYA DEVA

### Synopsis of Illustrated Talk

Communication in one form or other seems to be an essential quality of living matter, and the formation of symbols a co-requisite for communication. (While we could extend this idea to non-living matter, it is expedient to restrict ourselves to life-matter).

Living organisms are constantly subject to limitless number of stimuli and their responses are equally limitless. However, communication would imply the specification of response to stimulus. "This formation of specificity of stimulus-response relation may, in the broadest sense, be taken as the definition of communication and symbol (signal) formation." This is a quality of protoplasm itself. Sir Altmouth Wright in his excellent book *Alethetropic Logic* (Heinemann, 1953) points out to the necessity of an *eicon* or what I call the symbol both in *ortho-aesthodic* belief and *para-aesthodic belief* (direct neuronal experience of an object and indirect information about an object). Again this specificity of stimulus-response should eventually acquire a 'constancy' if a symbol is to be useful communicatively; it should find a permanency in both racial and individual memory.

While, undoubtedly, a symbol for communication is necessary, it has a very dangerous habit of being confused with the experiencing which it stands for. In the words of General Semantics, the map is confused for the territory. Obviously, the word is not the thing. Such a confusion has generated enormous conflicts in our society, creating barriers to well-being and peace, and music has not been spared either. We shall examine some such areas of confusion in music.

### THE CONCEPT OF A NOTE

Music is necessarily a *flow* of sounds; a process that is continuous. Barring the staccatto style, there is no way really of defining a transition point. That is, there is no way of pinpointing a sound as being *next* to another.

If we are at all aware of the sounds that we produce in music, there is a knowledge of the fluidity of the sounds which defy definition. However, to communicate the memory of a musical experience we specify certain points in this fluid experience and call these points "notes". Having fixed such experiences in memory we give them a constancy. So long as we are aware that they are only symbols of suggestion in communication we are sane. But on our giving them a permanence outside music, an enormous confusion starts. For we start defining scales, intervals, and have endless controversies on *shrutis*. We finally reduce music to orthographic symbols (notation) and begin to imagine that they are music. So long as we

restrict them to a functional state, no harm is done. But losing ourselves into the confusion of identifying them with music generates problems, some of which are discussed below:

#### THE RELATION OF RAGA TO SCALE

The Rāga concept itself, wonderful as it is, has put severe restrictions on our music. The rigidity which is often, only too often, insisted upon the performance of a rāga has not left much room for freer development. Be that as it may, the problem here is of relation of rāga to scale.

Having symbolized tonal experience into notes, scales are constructed out of these. Since they are easy to operate upon, the mind slowly enclothes them with a greater reality and permanence than a rāga. Rāga-s are 'analysed' into notes which are taken to be the bricks for building a rāga. This has gone to the extent of defining the *thāt* (*mēla*) as that which 'generates' a rāga. An obvious case of the cart before the horse.

#### THE CHANGING FACE OF A RAGA

Crystallization or creation of tonal constancies (notes) constantly goes on. What was once barely a *gamaka* or *minḍ* (*jāru*) begins to slowly gravitate to a nucleus called a note. Take the note *tivra madhyama* in *Kēdār* for example. There is a slow *minḍ* from Pa downwards to Ma in *Kēdār*. Slowly the musician focuses his mind to this and produces *ma* (sharp) which is an accidental 'note'. But gradually it acquires the status of a definitive note for this *rāga*. This leads to the classifying of this *rāga* into the *Yaman thāt*, and controversies start again, as the dominant note of *Kēdār* is Ma!

#### PROBLEMS IN PEDAGOGY

The nomenclature of a sound as a particular 'note' creates serious difficulties in the teaching of music. Students are given meticulous training in Sol-fa rendering to such an extent that they miss the music altogether! They become more or less bad grammarians and nothing else. Instead of getting at the mood of the rāga and hence rendering it aesthetically correctly, they become capable of rendering it only if they know the note names. Finally they end in producing only a set of notes juxtaposed and not a rāga.

These problems of the tyranny of symbols look innocuous. But a mind can be artistically sensitive only if it can assign symbols the functional status that they deserve. (Illustrations.)

—Delhi Saṅgīta Samaj, 24-4-1965

## Study of Sastras

reorientation of musicological studies in Karnatak music

V. V. SADAGOPAN

Synopsis of a Paper

Śāstra-s (technical texts) are of many kinds; and Śāstraic studies too.

In the circumstances of today two lines of study, I think, should claim our earnest attention:

1. a comprehensive as well as critical study of our music texts;
2. fundamental research in the aesthetic values of our art.

The Gurukula tradition is fast disappearing but its spirit can be kept up. Yet that is not enough. In this age of dissemination of knowledge through the printed word, Reason should play its due part. In its absence passion and prejudice have a free play and distort the artistic vision. Logic and aesthetic are complementary, not contradictory.

A total view of our śāstra-s followed by critical study of details will help to distinguish between the essential and the ephemeral. We shall then have reliable criteria for the evaluation of changing forms, styles and techniques. By fundamental research I mean the isolation and application of basic principles.

In our approach to śāstra-s it is necessary to keep an open, inquiring mind combined with artistic sensibility. Nothing should be accepted or rejected merely on grounds of antiquity or modernity. As Kālidāsa warns us :

पुराणमित्येव न साधु सर्वं न चापि काव्यं नवमित्येवचम् ।  
सन्तः परीक्ष्यान्वतरत् भजन्ते मूढः परप्रत्ययनेयबुद्धिः ॥

An additional warning against pseudo-scientific thinking is perhaps necessary:

नवीनमित्येव न साधु सर्वं पुराणमस्त्यूलतया न दूष्यम् ।

Old or new, tangible or intangible, all facts and values should be subjected to critical examination.

The co-existence of the good, the bad and the indifferent is not the monopoly of our own times. In our studies we should sift the one from the other. Even as to-day, we may come across in the old writings 3 types of authors:

1. those who were themselves superior artists;
2. those who spoke of their own or others' inferior art;
3. those who simply compiled.

It is probable that a combination of these qualities existed in one and the same person.

Oct. Nov. 1965

In interpreting old texts care should be taken to free the mind from the inhibiting formalisms of our own time. Also, we should go to the original texts. Translators, who are not always musicians or connoisseurs, often fall into the error of imputing biased meanings to original words.

Moreover, it is unwise not to look into texts labelled as belonging to Hindustāni music. Some of them yield valuable clues to a better understanding of our own tradition.

**Rāga :** According to the earliest authors, Bharata and Mātanga, aesthetic appeal is the foremost requirement in music. Every author of merit gave illustrative phrases and idioms for rāga-s. The present-day method of definition by scale-ascent-descent is un-Śāstraic and unsatisfactory.

Names, words and other symbols are technical tools. Excessive pre-occupation with *Sanikēta* (symbol) would lead to loss of *Sanigita* (music).

A study of our śāstra-s would reveal that the active principles of Rāga are operative even to-day. Some, however, have lost their significance and some others are vitiated.

**Compositions :** In musical compositions, old and new, not much has been done by way of studies from the musical angle. The growing grammar and classification concern generally the externals.

**Tāla :** Pre-determined arithmetical Tāla calculations in improvised music are contrary to Śāstra and offend aesthetic principles of rhythm. Moreover, it harms melody. The findings of fundamental research may help to arrest mechanistic trends.

**Mēla :** The formulation of 72 melodic scales, based on the Vinā frets, by Venkaṭamakhi (17th Cent.) threw open a vast field for experimentation. Modern interpretations of his idea, however, betray an woeful lack of aesthetic feeling. This, I believe, is due to the influence of the Harmonium in the early years of this century.

**Svara :** The 7 svara-s are like the 7 colours of the rainbow. The standard musical scale has undergone change. Dual positions assigned to 5 of the svara-s are becoming rigid now-a-days, to the detriment of Rāga. *Gamaka-s*, which form a major characteristic of Rāga, should be studied scientifically.

**Śruti-s :** The svara-s form a continuum analogous to the colour continuum in light-spectrum. *Śruti-s* are shades of the svara-s, and are infinite in number. Controversies over the number of *śruti-s* have overlooked this salient point having Śāstraic sanction. Modern ratios assigned to them are of doubtful validity as they do not seem to be based on scientific experiments.

For studies to be fruitful, the music of our great artists should be recorded, and technical and scientific investigations made on them.

**Nāda :** All our śāstra-s agree that music should not be divorced from sweetness of tone. The pronouncements of Purandaradāsa and Tyāgarāja are an integral part of our Śāstra. The aim of all our studies should be to get a deeper insight into the mysteries of *Nāda*.

—Madras Music Academy Conference, Dec. 1964

## A Glossary of Sthayas

PREM LATA SHARMA

Sthaya—Part II

The 96 Sthāyās dealt with in Saṅgitaratnākara under four headings are being taken up seriatim. The Lakṣhaṇa-s found in Saṅgitaratnākara (III 99-189) have been supplemented wherever necessary, with those from Pārśvadeva's Saṅgitasamayāsāra (II 38-128), Raghunātha Bhūpa's Saṅgita-sudhā (III 165-286) and commentaries on Saṅgitaratnākara by Simhabhūpāla and Kallinātha.

The following is an alphabetical list of Sthāya-s which will be useful for reference. The first number in each case refers to the heading and the second to the serial number falling under a particular heading.

अंश०	II 10	श्लोककाकु०	दुत०	II 8	ललितगाढ०	II 21
अक्षराडम्बर०	III 2	(छाया) I 7	ध्वनि०	II 5	लवनी०	I 3
अन्तर०	IV 21	खुत्ता (वहनी) I 4	नाद०	II 4	लुलित०	II 23
अन्यरागकाकु०		गति०	निःसृत०	III 10	वक्र०	IV 22
(छाया) I 7		गाढ०	निःकृति०	II 13	वह०	III 1
अपस्थान०	II 12	गात्र०	निराधार०	IV 31	वहनी०	I 4
अपस्वराभास०	IV 14	गुरु०	निर्जवन०	II 19	वाद्यशब्द०	I 5
		घटना०	प्रकृतिस्थशब्द०	IV 1	विविधता०	II 15
अपेक्षित०	II 31	घनत्व०	प्रतिग्राह्योलासित	IV 9	वेदध्वनि०	IV 8
अलम्बविलम्बक	III 14	घोष०	III 13		शब्द०	I 1
		चालि०	प्रलम्बित०	III 5	शियिल०	IV 10
अवघट०	IV 11	(जक्का) IV 6	प्रसन्नमृदु०	IV 24	शियिलगाढ०	IV 27
अवधान०	II 11	चोक्ष०	प्रसृत०	II 26	संप्रविष्ट०	III 8
अवस्थलित०	III 6	छवि०	प्रसृताकुञ्चित	III 16	संहित०	IV 19
असाधारण०	IV 29	छान्दस०	प्रेरित०	I 9	सम०	II 24
आक्रमण०	IV 3	छाया०	प्लुत०	IV 12	सलम्बित०	III 5
उचित०	II 29	जक्का	बद्ध०	IV 15	साधारण०	IV 30
उत्प्रविष्ट०	III 9	(चालि०) IV 6	भजन०	II 1	सुकराभास०	IV 18
उत्कुल्ला		जीवस्वर०	भूत०	II 9	सुख०	IV 5
(वहनी) I 4		ढाल०	भ्रामित०	III 11	सुदेशिक०	II 30
उपशम०	II 17	तरंगित०	मिश्र०	IV 23	सूक्ष्मान्त०	III 20
उल्लासित०	III 3	तीक्ष्ण०	यन्त्रकाकु०		स्थापना०	II 2
कक्षणा०	II 14	त्रोटित०	(छाया) I 7		स्थायिक०	III 18
कलरव०	IV 16	त्रोटितप्रविष्ट०	यन्त्रज०	I 6	स्थिर०	III 17
कला०	IV 2	दीप्तप्रसन्न०	रक्ति०	II 7	स्निग्ध०	II 27
काकु० (छाया) I 7		दीर्घ०	रागकाकु०		स्वर०	II 33
काण्डारणा०	II 18	दीर्घकम्पित०	(छाया) I 7		स्वरकाकु०	
कोमल०	II 25	दुष्कराभास०	रागेष्ट०	IV 13	(छाया) I 7	
		देशकाकु०	लघु०	IV 20	स्वरलघित०	I 8
क्षिप्त०		(क्षिप्त०) III 19	ललित०	II 22	ह्रस्व०	IV 26
			(छाया) I 7			

I TEN PRASIDDHA (well-known) *Sthāya-s* with  
Asankirṇa (distinct) *Lakṣhaṇa-s*

1. Pertaining to *Sābda*. मुक्तशब्दप्रतिग्राहः स्थायाः शब्दस्य कीर्तिताः ॥  
(S.R. III 112)

पूर्वस्थाया यस्मिन् ध्वनी मुख्यत उत्तरस्थायाश्चक्रवालरीत्या तत्रैव प्रतिगृह्यते चेत्तदा शब्दस्थाया इति व्यपदिश्यन्त इत्यर्थः । (K.)

यस्मिन् स्वरे स्थायविशेषणं स्यात्तत्रैव भूयो ग्रहणे च तस्य ।  
तदादिमस्थाया इति प्रसिद्धिस्तं शब्दसंबन्धिनमामनन्ति ॥ (S.S. III 165, 166)

This can be interpreted in two ways—(1) in *Alaṅkāra-s* like सरिगरि, रिगमग etc. where the succeeding phrase begins with the note with which the preceding phrase ends and (2) where a particular note is prolonged and ended rather abruptly and again taken up in the beginning of a new phrase e.g. धनिसाँss, सनिरिँss. 'Oyāra' mentioned by P. can be taken to bear contradistinction with this as it (Oyāra) implies a return to the starting note e.g. सरिगम मगरिस,

यस्मात् स्वरवृत्तिर्विधिक्रमात् । तदोयारं समुद्दिष्टं प्रायश्चारोहि- संश्रयम् ॥  
(S.S. II 41, 42)

2. Pertaining to *Ḍhāla*. ढालो मुक्ताफलस्येव चलनं लुण्ठनात्मकम् ।  
(S.R. III 113)

करस्यमुक्ताफलवच्च ढालः, शशवत् स्वराणां चलनात्मको यः । (S.S. III 166)

वृत्तमीकितकवत्काचभूतले विलसद्भवनी ।  
श्रुतिः प्रवर्तते क्षिप्रं यत्र ढालं तदुच्यते ॥ (S.S. Sara II 46, 47)

The rolling movement of a pearl has been cited as an analogy for the rolling or slipping of notes which can best be perceived in straight *Avarōha* or *Ārōha* (in a comparatively lesser degree) in fast tempo.

3. Pertaining to *Lavani*. नमनं त्वतिकोमलम् ।  
लवनी, तद्युजस्थाया लवण्याः परिकीर्तिताः ॥ (S.R. III 113, 114)

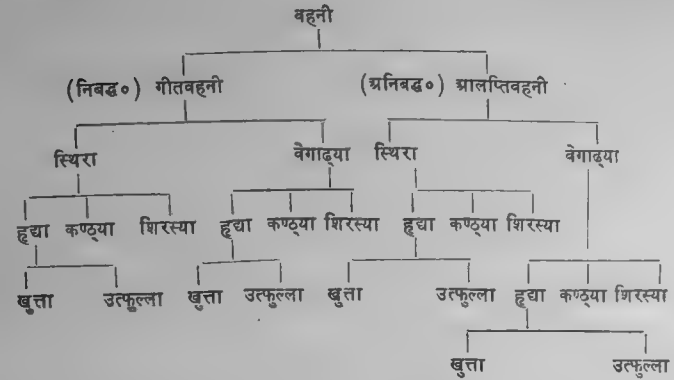
स्निग्धकोमलशब्दस्य विना यत्नेन कम्पनम् ।  
लघुत्वेन सहोक्तं तन्मननं गानकोविदैः ॥ सैव नवणिः । (S.S. Sara II 103, 104)

श्रतिकोमलं सुकुमारं स्वराणां नमनमथ उच्चारणं लवनीत्युच्यते ।

Rendering of *Svara-s* with extra tenderness in descent (नमनं) is लवनी. P. has added कम्पन or light tremor. This (लवनी नवणि) may have some affinity with *Mahārāshṭri* लवावे (to bow down).

4. Pertaining to *Vahani*. यत्तु कम्पनमारोहिण्यवरोहिणि वा भवेत् ।  
बहनी साय संचारिण्यपि वा स्थिरकम्पनम् ॥ (S.R. III 114, 115)

The कम्प or tremor of notes in *Ārōhi* or *Avarōhi* and constant tremor in *Saṅchārī* *Varṇa* is called *Vahani* which is subdivided as follows :



(i) That pertaining to *Gita* or composition.

(ii) That pertaining to *Ālapti*.

(iii) That associated with स्थिर (constant) कम्प (on one and the same note).

(iv) That associated with वेग (fast tempo) i.e. with notes moving fast.

(v), (vi) and (vii). Pertaining to the three vocal centres or regions of the body, viz., abdominal, guttural and cerebral respectively, associated with the three registers (स्थान) viz. *Mandra*, *Madhya* and *Tāra*.

(viii) यस्यामन्तर्विशन्तीव स्वराः खुत्तेति सा मता । (S. R. III) *Khuttā* is that where the notes appear to be 'getting inward', i.e., where the succeeding note appears to be getting into the preceding one e.g. सरिसस, रिगरिरि, गमगग etc. (ix) सोत्फुल्लेयुदिता यस्यां निर्यान्तीवोपरि स्वराः ॥ (S. R. III 118). *Utpullā* is just the opposite of *Khuttā*, i.e., where the notes appear to be 'coming out' or the succeeding notes naturally flow out of the preceding ones; e.g., सरि रिग गम मप पघ, etc. P. describes *Vahani* in identical terms.

5. Pertaining to *Vādyasābda*. रागमन्त्रा वाद्यशब्दा येषु ते वाद्यशब्दजाः ।  
(S.R. III 119)

वाद्यस्य शब्देष्वपि वाद्यपाटाक्षराणि ते स्युः टगणादिस्थाः ।

ते रागसंश्लेषविश्लेषभाजः स्थाया मताश्चेद्युतवाद्यशब्दाः ॥ (S.S. III 175)

'*Vādyasābda*' has been interpreted in S.S. as syllables (पाटाक्षर) associated with musical instruments. *Rāga* may be taken here to stand for 'Rakti' in general. Where *Rakti* is created by a special use of the syllables asso-



ciated with an instrument, e.g., 'Jhālā' in Sītāra, 'Tatakāra' in wind instruments or where the syllables of an instrument are used in vocal music, e.g., 'Tana' 'Ri Nôm', etc., in Ālāpa of the Dhrupada style, 'Tānam' of Karnāṭak music, Tārānā or Tillānā and similar compositions, the Sthāya can be said to be related to Vādyā Śabda.

6. *Pertaining to Yantra-s* (musical instruments). ये यन्त्रेष्वेव दृश्यन्ते बाहुल्यात् तु यन्त्रजाः ॥ (S.R. III 120). Those that are found in abundance only in musical instruments, e.g. 'Ghasiṭa' Sūta, etc., of plucked stringed instruments or special bow-techniques of bowing instruments.

[Ghasiṭa—where notes are joined by reducing the length of the vibrating string. Sūta—a kind of Ghasiṭa which drags one tone to another.]

Whereas 'Vādyāśabda' has special significance in the context of syllables associated with instruments, the present type refers to special tonal embellishments which are peculiar to certain instruments.

7. *Pertaining to 'Chāyā' or Kāku*. 'Kāku' has been used here as a synonym of 'Chāyā' which literally means 'shadow' but seems to imply a special characteristic inherent in timbre, in accentuation, in intonation or in a Rāga or a special characteristic of one Svara or Rāga being transferred to another as will be clear from the following six varieties. P. has given some more synonyms of Chāyā in addition to Kāku, viz., Bhāvanā (scenting or saturation) Rakti (charmingness, pleasingness, loveliness) Bhāshā (the expressive feature of a Rāga) (S.S. Sāra II 96).

(i) *Svarakāku*. श्रुतिच्युताधिकत्वेन या स्वरांतरसंश्रया ।

स्वरान्तरस्य रागे स्यात् स्वरकाकुरसौ मता ॥

(S.R. III 122)

स्वरस्य षड्जस्य चतुःश्रुतेर्यच्छ्रुतिं यदा स्वीकुरुते निषादः ।

छायां षड्जस्य भजेत्तदानीमेव निरुक्ता स्वरकाकुराद्या ॥

(S.S. III 179)

It is obvious that 'Svarakāku' pertains to 'Vikṛita Svara-s', where one note enters the sphere of another and thus adopts its shadow by getting nearer, e.g., Nishāda gets the Chāyā of Shadjā when it takes one or more Śruti-s of Shadjā, i.e., is augmented and gets nearer the latter.

(ii) '*Rāgakāku*'. या रागस्य निजच्छाया रागकाकुं तु तां विदुः ॥ (S.R. III 122)

सा मुख्या प्रोच्यते भाषा गीतलक्षणवेदिभिः ॥

(S.S. Sāra II 99)

The special characteristic of a Rāga which distinguishes it from others is 'Rāgakāku', e.g., गपरिगडरिस—this phrase of Śaṅkarā (Hindustāni) having a touch of Rishabha on Gāndhāra is indispensable for that Rāga. P. has very aptly called it the 'Mukhyā Bhāshā' (main expression) of a Rāga.

(iii) *Anyarāgakāku*. सात्वन्यरगकाकुर्या रागे रागान्तराश्रया (S.R. III 123). This is found where one Rāga bears the Chāyā of another; e.g. (i) in Vāsantā we have the Chāyā of Lalitā in the phrase समञ्जस using two varieties of Madhyama successively or (ii) the phrase निगमरि of Sārāṅga invariably running through all varieties of Rāga Kāṇhādā. This is called Uparāgabhāshā by P. who says that it is popularly known as Thāya.

(इयमेव लोके ठायेति प्रसिद्धा) ।

(iv) *Dēśakāku*. सा देशकाकुर्या रागे भवेद्देशस्वभावतः ॥

(S.R. III 123)

This implies regional characteristics in musical rendering. P. identifies it with Dēśakhyā Bhāshā of Rāga-s. This is more conspicuous in vocal music or in instruments like Violin or Vīṇā directly following the model of Vocal music, e.g., the embellishments of a vocalist from Punjab and Mahārāshṭra can be easily distinguished. But it is rather difficult to associate these regional characteristics with Rāga-s, i.e., it is difficult to say that one and the same Rāga is rendered in a different way by a musician from Panjāb or Bengāl. There are, of course, some regional melodies as Māṇḍa of Rājasthāna and Pahāḍi of Panjāb, but Dēśakāku does not seem to refer solely to them, it seems to refer to regional varieties of one and the same Rāga, e.g., Bāṅgālā Bhairava, Saurāshṭra Bhairava.

(v) *Kshētrakāku*. शरीरं क्षेत्रमित्युक्तं प्रतिषेधं निसर्गतः ।

रागे नानाविधा काकुः क्षेत्रकाकुरिति स्मृता ॥

(S.R. III 124)

This refers mainly to the timbre of human voices which distinguishes one voice from another (no two human voices are identical). Apparently it is difficult to say how the timbre of human voice can have special significance in 'Rāga' unless 'Rāga' is understood as 'Rakti' in general. But serious thought reveals that the timbre of the human voice has its own importance in the aesthetic atmosphere created by a Rāga. Thus it is not a far-fetched idea to hold that the expression of a Rāga can have characteristic features associated with the timbre of the performing voice. It is common experience that some musicians have a fancy for certain Rāga-s as the timbre of their voice is more suitable for them. P. very aptly explains this as follows:

कस्यचिद् गायनस्यैषा रागे कस्मिंश्चिदीक्ष्यते ॥

रक्तिः स्वभावतस्तज्ज्ञैः क्षेत्रकाकुर्महीतले ।

(S.S. Sāra 101, 102)

(vi) *Yantra-kāku*. वीणावंशादियन्त्रोत्था यन्त्रकाकः सतां मता ।

(S.R. 125)

This relates to the timbre of musical instruments, which can also have its place in Rāga. For example 'Bina' of North India is specially suitable for solemn and grave Rāga-s like Darabārt Kāṇhādā and Malhāra, but Jalataraṅga is just the opposite.

[NOTE : It is notable that P. identifies Rāgakāku with Mukhyā or Mūlā Bhāshā, Anyarāgakāku with Uparāgabhāva or Śaṅkṛnā Bhāshā which is popularly known as Thāya according to him and Dēśakāku with Dēśakhyā Bhāshā. Similarly, Svarakāku may be identified with Svarākhya or Chāyāmātrāśrayā Bhāshā. This identification can go a long way in apprehending the significance of the four types of Bhāshā of Grāmarāga-s given by Mātāṅga and subsequent writers down to Rāṇā Kumbhā.]

8. *Svaralaṅghita*. मध्ये मध्ये स्वरान् भूरीलङ्घयन् स्वरलङ्घितः ।

(S.R. III 126)

This implies the skipping over of more than one intermediary notes. S.R. enjoins the omission of 'Bhūri' ('many', interpreted by Simhabhūpāla as three or four) notes but 'Laṅghana' can become conspicuous by the omission of one or two notes also, hence S.S. lays down the omission of two or three notes. Pārśvadēva gives two varieties of this, viz., 'Laṅghita' and 'Svaralaṅghita'.

ईषदाहृतिसंयुक्तः स्वरो यत्र विलङ्घयेत् ।  
स्वरान्तरक्रमेण लङ्घितं तत् प्रचक्षते ॥

(e.g., स रि ग, रि ग म, ग म प, etc.)

इयमेव यदैकद्वित्रिस्वरान्तरितं भवेत् ।  
तदा गीतकलाभिज्ञैः स्वरलङ्घनमीरितम् ॥

(S.S. Sara II 52)

This lays down the omission of one, two or three notes.

9. *Prēṭia*. तिर्यगूर्ध्वमधस्ताच्च प्रेरितः प्रेरितैः स्वरैः ॥ (S.R. III 127)

The movement of notes in upward, downward and slanting or oblique direction is enjoined here. Tiryak (slanting) can be understood in melodic music only as the 'Vakra Gati', i.e., curved or winding movement of notes, e.g., सगरिग-मगरि-रिगमगरिसरिनिः ।

10. *Tikṣṇa* स्वरः पूर्णश्रुतिस्तारे तीक्ष्णवत्तीक्ष्ण उच्यते । (S.R. III 127)  
पूर्णश्रुतिर्यत्र विभाति तारस्यानेऽपि सूक्ष्मप्रवदेव तीक्ष्णः । (S.S. III 186)

The sharpness of a whole tone used in the 'Tāra Sthāna' (upper register) has been given here the analogy of a needle-point, e.g., 'Antara Ga' in 'Tāra'.

II THIRTY-THREE PRASIDDHA (well-known) Sthāya-s with  
Sāhkirṇa (indistinct) Lakṣhaṇa-s.

1. *Pertaining to Bhajana*. रागस्यातिशयाधानं प्रयत्नाद् भजनं मतम् ।  
तद्युक्ता भजनस्य स्युः, (S.R. III 128)  
रागाभिव्यक्तिर्भजवणा सुगारीरसमुद्भवा । (S.S. Sara II 88)

S.R. emphasises the element of conscious effort in creating Rāga or Rājākatā *par-excellence*. It is common experience that a performing musician has some special pieces in his performance where he puts in greater effort in creating Rakti. This strain of effort cannot and should not remain constant throughout a performance. P. on the other hand, emphasises the element of 'natural gift' (Suśāra).

2. *Pertaining to Sthāpanā*. स्थापयित्वा स्थापयित्वा येषां प्रतिपदं कृतिः ।  
(S.R. III 129)

ये स्थापयित्वा स्थापयित्वा निश्चलीकृत्य प्रतिक्षणं पुनः क्रियन्ते ते स्थापनासंबन्धिनः ।  
(S.)

The movement of notes can be explained here with the analogy of plodding or walking with heavy steps, pausing a while at each.

3. *Pertaining to Gati*. सविलासास्ति गीतस्य मतमातङ्गवद्गतिः  
तद्युक्तास्तु गतेः स्थायाः, (S.R. III 129, 130)

The analogy of the gait of an elephant in rut is cited here for 'Gati' of Svara-s. S.S. adds the adjective 'Gabhira' मत्तदन्तावलवद्गभीरगतिः which can be interpreted as majesty or solemnity accompanied by intoxication, i.e., swinging but majestic movement of notes. P. gives a somewhat different denotation of Gati as :

माधुर्यसहितो गीते श्रुतिमात्रस्तु केवलम् ।  
स्वराणां सन्निवेशो यश्चातुयति सा गतिर्भवेत् ॥ (S.S. Sara II 39)

The element of skill in the arrangement of notes is emphasised here.

4. *Pertaining to Nāda*. स्निग्धो माधुर्यमांसलः ।  
बहुलो येषु नादः स्वाते नादस्य प्रकीर्तिताः ॥ (S.R. III 130)

'Nāda' has been used here in a special and restricted sense denoting the abundance of 'Snigdha' (unctuous) and 'Mādhurya-mānsala' ('fleshy' with sweetness) musical sound.

5. *Pertaining to Dhvani*. व्रतिदीर्घप्रयोगाः स्युः स्थाया ये ते ध्वनेर्मताः ॥  
(S.R. III 131)

येषु दीर्घतारः प्रयोगो गमकसंदर्भस्ते ध्वनिसंबन्धिनः । (S.)

'Prayōga' has been interpreted as 'Gamakasandarbhā' or an orderly arrangement of Gamaka-s. 'Dhvani' can be taken to imply the use of long phrases full of Gamaka-s.

6. *Pertaining to Chavi*. युक्ताः कोमलया कान्त्या छवेः स्थाया निरूपिताः  
(S.R. III 131)

छविः कोमलरसमती (S.S. Sara II 96)

'Chavi' denotes tenderness of notes accompanied by splendour. S.R. has defined it thus in the context of Kaṇthagupa-s (good qualities of the voice) :

घ्रातोविमलकण्ठत्वाद्यः प्राज्ञैरुपलक्ष्यते ।  
उज्ज्वलोऽयमिति प्रोक्तश्छविमानिति स ध्वनिः (S.R. III 77)

7. *Pertaining to Rakti*. रक्तेरुत्कर्षतो रक्तेरक्ताः स्थाया मनीषिभिः ॥  
(S.R. III 132)

This refers to the super-excellence of Rakti; it is similar to Bhajana (No. 1 above) but the only difference appears to be that the latter implies conscious effort whereas the former does not.

8. *Pertaining to Druta*. द्रुतस्यान्वर्धमानः । (S.R. III 132)  
उच्चारणं यत्र यवात् स्वराणां स्थायास्त एते द्रुतशब्दपूर्वाः ॥ (S.S. III 194)

This refers to fast tempo.

9. *Pertaining to Bhṛita*. भृतस्य भरणाद्ध्वनेः । (S.S. III 194)  
ध्वनेर्धनत्वेन च जायमानमुच्चारणं स्याद् भृतशब्दवाच्यम् ॥

In Hindi it is popularly called 'Bharāva' literally meaning 'filling up' implying fullness of volume or intensity. P. gives a somewhat different explanation as the 'filling up of Rāga-s'.

- यद्रूपकेऽथवाऽऽलप्तौ वर्तते रागपूरणम् ।  
भरणं तत्समुद्दिष्टं हरणं तद्विपर्ययः ॥ (S.S. Sara II 86, 87)

10. *Pertaining to Amśa*. रागान्तरस्यावयो रागेऽंशः, ॥ (S.S. III 133)

'Amśa' has been used in a special sense here. It does not denote the predominant note of a Rāga, but denotes the particular phrase of a Rāga used in another Rāga. The two extant commentaries on S.R. throw some light on the question as to how this 'Amśa' could be distinguished from 'Anyarāgakāku'.

नन्वन्यरागकाकोरंशस्य च को भेद इति चेत्; उच्यते, प्रकृतरागे समवायवृत्त्या वर्तमानेवच्छायास्त्यन्तसादृश्याद्वागान्तराश्रया सती या प्रतीयते सान्यरागकाकुः । अशस्तु प्रकृतरागे ह्यविद्यमान एव शोभातिशयाय याचितकमण्डनन्यायेन रागान्तरादुपादाय संयोगवृत्त्याऽत्र संबध्यत इति भेदो द्रष्टव्यः । (K.)

नन्वंशस्यान्यरागकाकोः कथं भेदः; ब्रूमः—अन्यस्य रागस्यच्छाया काकुः, छायाया मित्र एवावयवोऽंश इति ।

K. is more exact and concise in saying that 'Anyarāgakāku' implies 'Samavāya-Sambandha' whereas 'Amśa' implies 'Samyōga-Sambandha.' In other words, 'Anyarāgakāku' denotes the Chāyā of one Rāga being inseparably woven into another Rāga; [cf. the examples given under 1-7 (iii) above] and Amśa denotes a solitary phrase of a Rāga being used in another Rāga merely as an arbitrary embellishment; e.g., सञ्जि रि निघट्, मपघट्ज् is sometimes taken in Kēdāra which does not regularly use निरिनिघट् of Kalyāṇa.

S.R. and P. give seven varieties of Amśa in almost identical terms and with identical illustrations, but the limitation of space does not permit a complete treatment of these varieties. Suffice it to cite merely their names. (i) Kāraṇāmśa—the Amśa of Kāraṇarāga found in a Kāryarāga. (ii) Kāryāmśa—the Amśa of a Kāryarāga found in a Kāraṇarāga. (iii) Sajāttiyāmśa—the Amśa of a Sajāttiya Rāga in another Rāga (iv) Sadṛśāmśa—the Amśa of a similar Rāga in another (v) Asadṛśāmśa—the Amśa of a dissimilar Rāga in another (vi) Madhyasthāmśa—the Amśa of a neutral Rāga in another and (iii) Amśāmśa—the 'Sañchāra' of one Amśa' in another.

11. *Pertaining to 'Avadhāna'*. मनसा तद्गतैर्नैव ये शास्त्रास्तेऽवधानजाः । (S.R. III 141)

चेतसो वैयथ्ये यो गातुं न शक्यते सोऽवधानजः । (S.)

Those Sthāya-s that demand full concentration of the mind fall under this type.

12. *Pertaining to Apasthāna*. 'Apasthāna'—is the opposite of 'Svasthāna'.

आयासेन विना यत्र स्थाने यत् प्रचुरो ध्वनिः ।  
स्वस्थानं तदपस्थानं त्वायासेन तदुद्गतेः ॥ अपस्थानस्य ते स्थाया येऽपस्थानसमुद्भवाः ॥ (S.R. III 142)

आधानबाहुल्यवशेन गानं भवत्यपस्थानतया प्रतीतम् ॥ (S.S. III 207)

This implies special effort in voice-production (in vocal music) or in the act of playing on instruments. Bhajana relates to special effort in the creation of Rakti but this relates only to voice production or to reproduction on instruments. It is a well-known fact that each voice and instrument has a special pitch-range which may be called 'Svasthāna'. If that range is violated i.e. the tonic is not in conformity with that range the result will be that the voice will be strained and some extra effort may have to be put in while singing or playing on an instrument.

13. *Pertaining to Nikṛiti* (Nishkṛiti ?) S.R. Does not define it saying that its significance is clear from the name itself.

न्यूनाधिकत्वोभयवर्जनेन गानं तु यत् सा निःकृतिर्निश्क्ता । (S.S. III 208)  
स्थायं विविधमादाय बलात् संस्थापने पुनः  
अन्यूनाधिकता तज्जैर्निकृतिः परिगीयते ॥ (S.S. Sara II 80, 81)

'Nishkṛiti' would be a better reading in view of the above definitions which imply restoration to the original position after the use of various 'Sthāya-s,' which may be explained as 'resolution'.

14. *Pertaining to Karuṇā*. S.R. Does not define this.

गानेन कुर्युः करुणां नृणां ये स्थाया निश्क्ताः करुणादिमास्ते ॥ (S.S. III 209)

करुणारागयोगेन चिन्ता-दीनतयाऽथवा ।  
करुणाकाकु-संयुक्ताः स्थायास्ते करुणाभिधाः ॥ (S.S. Sara II 67, 68)

Those Sthāya-s which arouse 'Karuṇā' (melting of the heart in general) fall under this.

(to be concluded)

SYMPOSIUM  
on  
Music Education

PRESIDENT  
THAKUR JAIDEV SINGH

*In the last Number*

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# The Old and The New

S. N. RATANJANKAR

## THE GURUKULA

Before education on a mass scale was introduced the old *Guru Sishya Sampradāya* was prevalent everywhere. Even in the West, where mass and class teaching on modern lines was introduced much earlier than here in India, mass and class teaching as we understand it today was not existing before what they refer to as the Renaissance set in. Class and mass education has its origin in religious congregations. For the purpose of training students for a particular occupation, however, the system of individual coaching alone was followed in those ancient days. A young boy having a natural talent for a particular branch of knowledge or art used to be sent to an expert specialist in the line and was coached by him.

Education in those days was a priceless gift. Great artists and scholars of the remote past were themselves always on the look out for pupils to whom they could impart all their knowledge and art, pupils who had talent enough to appreciate the blessings of the knowledge and devotion to pursue it, and faith in their master. Such persons alone approached the great masters and such persons alone the great masters taught with affection and interest. The custodians of knowledge and art were, in those days, liberally patronised by kings and princes. They neither stood in need of nor expected from their pupils any gratification for their work of teaching. In fact they fed and clothed the pupils out of the property in land and money they held as donation and gifts from their royal patrons. They of course put their pupils to hard work and even at times very trying personal services with a semblance of harshness. May be, that was all a part of the training. This spirit of education as a labour of love on the part of the teacher and devotion on that of the pupil deteriorated as soon as the Royal patronage slackened and the masters were driven to looking after themselves for their very subsistence. Training in Art and craft became a very difficult problem for the learners. They had to pay a very high price either in the form of personal service or in money for scanty scraps of lessons from the masters. Music, Art, Crafts, Poetry and Literature became hereditary professions and these were, so to say, monopolised by and restricted to guilds of professionals who jealously guarded the secrets of study and practice of the profession concerned, reserved them for their own children and threw out to an outsider who came to learn from them little bits of lessons here and there without opening to them the so-called secret treasures of knowledge and practical work.

No doubt, it often happened that a fellow who had absolutely no talent for the art or science went to a renowned expert for training. Such persons became a nuisance to the *Ustād* and a laughing stock of the company around. These pupils were passionately devoted to their line of choice.

But they had no sense of their own lack of capacity to succeed in their pursuit. As a result, these pupils never attained any merit and remained mere caricatures. Extra-intelligent and talented pupils were considered by the masters of these later years as trade-secret-lifters and were never encouraged or allowed any contact with the proper methods of study and practice. Even under such conditions the talented and intelligent among the pupils of the *Ustād-s*, with no end of patience and firm faith in the *Ustād* and devotion to their chosen branch of study, stuck to their work for years together under all difficulties and purposeful inattention of the *Ustād*, and came out successful in the line. Such cases were quite common among the great musicians of the recent past.

The traditional method, however, of the professional *Ustād-s* had certain great advantages. The admission and enrolment of a new entrant into the particular tradition or *Gharāna* of practical training was effected by what is known as the *Gaṇḍā* or *Nāḍā* (band) ceremony according to which the *Ustād* tied a thread round the wrist of the pupil and recited certain sacred incantations and benedictions, put a few grains of gram and jaggery in the mouth of the pupil and initiated him into the art by the first rudimentary lesson, in the case of music, the basic music scale *Sa, Re, Ga, Ma*, etc. The pupil (*Shāgird*) on his part touched the feet of the *Ustād* with his head and offered a present and sweets according to his capacity at the feet of the *Ustād*. A royal *Shāgird* offered jewels and ornaments while a common man could offer a few coins. There was no set standard. This ceremony was considered to be sacred and the relation thus created between the *Ustād* and the pupil was to be observed for all life. The pupil attained certain rights as a result of the ceremony. He was looked upon as a near relative, almost an inmate in the house of the *Ustād*. After the first present offered at the *Gaṇḍā* ceremony no further fees were expected from the pupil. The pupil was however expected to do service he was enjoined in the house of the *Ustād*.

Let us now turn to the actual lessons set :

The first lesson was what is known as '*Sūr Bharnā*'. The basic *Svara*, *Shadja* of the *Mandra Saptaka* suitable to the vocal pitch of the pupil was to be held up as long as his breath capacity could hold it. This practice was to be done regularly early morning every day for an hour or two, increasing by and by the duration of the *Shadja*. The object of this practice was to acquire steadiness, strength and correct pitch-sense in the voice and breath control. Proper guidance is necessary in this; otherwise the voice may get cracked and spoiled by overdoing the practice or by a faulty production of voice. Persons having high-pitched voices were not expected to go down too much in the lower octave, nor were persons possessing deep low-pitched voices expected to stretch their voices up too much in the top octave. What was important was holding a musical tone steadily for some length of time. This practice was continued for months, even for two or three years in some cases. The *Ustād* never proceeded further in his *Tālim* till he was satisfied that the voice of the pupil had acquired the required strength, steadiness and tunefulness. Apparently such practice is tedious and uninteresting. I wonder if our modern students-that-be will have the patience or time to sing just one single *Sa* for months together. But the old students of the past centuries did stick to these instructions.

However, during the time they went on with this '*Sūr Bharnā*', they came into constant touch with the best music and musicians at the musical gatherings and debates and discussions often held at the house of their *Ustād-s*. By the time they finished the initial course of voice cultivation they had already heard hundreds of musical performances and discussions on practical aspects of music at the little homely conferences at the house of their own and other *Ustād-s*. A good number of priceless musical compositions and artistic *Ālāp-s* of a number of *Rāga-s* had already trained their ears automatically.

After the *Shāgird* had acquired strength and steadiness in the voice, the next course started with a few simple scale exercises to be practised with increasing tempo. Mostly the straight *Ārōha-s* and *Avarōha-s* of a few basic scales such as *Yaman*, *Bilāval*, *Bhairava*, *Kāphi* and *Bhairavi* with an open-mouthed and full-throated voice were practised. Along with these a few easy songs of *Dhrupad* style in *rāga-s* like *Yaman*, *Khamāj*, *Bhairava* and a few passages typical to the respective *rāga-s* attached to easy songs of the *Khayāl* style were practised. There was nothing like a set course of study. Whatever the *Ustād* was inspired to teach the pupil, the pupil had to learn. Of course there was a certain broad outline of the course of studies which varied in details according to the voice quality, degree of musical intelligence and musical memory and general fitness and progress of the pupils.

There was nothing like the *Svarajñāna* exercises. The ear-training under the traditional method of training aimed at the correct impressions of the *rāga-s* and songs on the ears caught and retained synthetically by musical imagination and musical memory and not by musical intelligence and analysis. Without understanding intellectually what it was that he had learnt or was practising, the pupil under the traditional system had to concentrate by mere memory on the impressions he might have received of the *rāga-s* and songs he was taught and practised them hundreds of times till the lesson was permanently fixed on his mind. The lack of *Svarajñāna* worked as a blessing in disguise in the case of those students of music of the past ages, because it was only by steady and constant practice aided by musical imagination and memory that the lessons learnt from the *Ustād* could be retained.

We now wonder how a musician of the old tradition is able to repeat verbatim the songs he might have learnt fifty years ago. They must have practised these songs at least five thousand times to remember them correctly after a lapse of fifty years. We also wonder on the other hand that quite a number of practical musicians of a fairly good reputation during the recent past were unable to analyse their *ālāp-s* and *tāna-s* in notation. All the same they were impressive practical demonstrators.

## MODERN EDUCATION

And now let us turn to the modern methods of class teaching of music. To my knowledge the first record of a music School in India is that of the Baroda State Music School, which seems to have been established at Baroda sometime in the nineties of the last century. This school was run by the late Moulāh Baksh Ghissē Khān who seems to have hailed from the south



and as such was fairly well acquainted with the Karnāṭak system of music. The new scheme of imparting training in music to a number of students together in a single class of music on modern lines naturally created a system of notation and graded text books. They were followed by others with different notation systems such as *Ākār Mātrik*, *Daṇḍa Mātrik* of Bengal, the three-line system of Paṇḍit Viṣṇu Digambarji, the notation system of the *Hindustāni Sangeet Paddhati* and other schools that sprang up in many places. Some of the notation systems never became popular.

According to the class and school training in music a student is given lessons on *Svarajñāna* for a year or two so that by the time he is admitted to the third year he is well acquainted with all the scales of music and the twelve basic semitones of the Hindustāni Music and as such can learn from a book of songs in notation the outlines of a song. A syllabus of graded course of study and practice are prescribed for these schools and in a course of five years a student becomes thoroughly acquainted with about fifty rāga-s, and half a dozen songs of different types, *Dhrupad-s*, *Khayāl-s*, *Tarāna-s*, a few *Thumri-s* and *Tappā-s* and *Ālāp-s* of every rāga he has had in his course of study. And yet we find that hardly five per cent of the students of these institutions shine out as outstanding practical demonstrators of music. What is this condition due to? Is it the fault of the new methods of training? Is it the fault of the notation? Are the textbooks not the right type? Are the teachers-that-be not competent enough to guide the students? I dare say that none of these is responsible for what is supposed to be the deficiency of the standard of practical demonstrative capacity of the students. Surely, every one knows that mass education has its own defects. We do not expect every graduate of a University to shine out in life as a distinguished national figure. So we need not expect every student that has completed a course of studies in music from a public institution of music to shine out as an outstanding *Gāyak* or *Vādak*. But there are other circumstances which make it difficult or uninteresting for a student of music to concentrate on his study and practice of music.

The first and most essential consideration for a school is a section among the students by selection on grounds of voice quality, natural aptitude and favourable economic conditions for specialisation in the art of music and, for such students, a hostel attached to the school. None of the present music institutions has a hostel attached to it. The financial condition of these institutions is not such that they can segregate talented and sweet-voiced students from the other also-rans and make special arrangements for their training and create facilities for them to be in constant touch with their teachers. Nor are they able to engage good practical artistes, not for teaching, for good practical demonstrators are seldom good teachers, but for demonstrating to the students and putting before them good models of Rāga interpretation. The recent music conferences and public functions, official and others, have created such an incessant and pressing demand for the few top rank artistes, who are not more than fifty or so in number, that their fees have gone up to thousands of rupees and they are never available for service anywhere either as demonstrators or trainers. In a way this is a welcome feature and students of music get opportunities to hear these artistes on and often and musicians like myself will always think well about the high fees paid to practical demonstrators and see them prosper.

But the fact remains that institutions of musical training are deprived of the services of these top rank demonstrators of music and the students' advantage of coming into close contact with these artistes. If it were possible to engage these artistes it would have been easy for the institutions to combine the old traditional methods of training with the new ones of class and mass education. After having had training for a few years in the regular day-to-day classes of the schools they could have been entrusted to the top rank demonstrators to be further trained in the old professional methods.

Then again at the schools of music proper systems of voice culture are still not sufficiently attended to. In fact there is nowhere a proper classification of students, according to range and quality of voice, and training of voice, suitable to the voice quality. Every student has to do the self-same course of study and practice, whether the course is suitable to his voice quality, to his temperament, to his taste, or not. The anxiety to complete the prescribed course of studies and pass the examination diverts the interest and attention of the student from the musical content of the lessons he gets in the classes to the necessity of cramming the words to correct *Tāla* and the *Rāga Ālāp-s*, and prepare them for the examinations. Among the two hundred students who are admitted to the schools of music, hardly ten per cent join them with a serious aim at becoming musicians. Most of them join the classes just for a pastime or just to have a superficial and casual acquaintance with the art. Some students, I have noted are joining the classes of music because they miserably failed in their academic career in schools, just to try their luck in music. Such students prove dull in music too and prove a burden to the poor teacher to whose lot they fall.

The advantage of acquiring a good grounding in *Svarajñāna* under the modern method of training and course of studies should prove a great help to the students who would properly understand that advantage and act upon it. But the usual tendency among modern students is to cram lessons just a month or two before the examination and be prepared for the examination alone. This may be possible in respect of other subjects. But in a practical subject like music this eleventh hour cramming is not only ineffective but also harmful.

The initial *Svarajñāna*, the textbooks of songs and theory of music have created a feeling of overconfidence among the modern student of music so that he has totally lost sight of the necessity of a regular and constant practice of music. He sings by the head, so to say, and due to lack of practice his voice does not respond to his brain and he sings either out of tune, or if not out of tune, he sings without feeling. The effect of the music is nil. On the other hand if these very modern students who have already acquired *Svarajñāna* in their primary course, understand the importance of regular practice on right lines there is no reason why they should not, not only come out as competent practical demonstrators as the top rank musicians of today, but even do better. Education and culture have a very healthy effect on art.

We have yet to establish institutions of music where both the modern and the old traditional methods are combined. Now that music has attained its due prestige and place in the cultural activities of the nation, students

wanting to specialise in music and devote time and energy to a serious study and practice of music will not be lacking. Residential schools and colleges of music with a competent and well paid staff of teachers as well as good practical demonstrators, and suitable courses of studies and textbooks including suitable courses of exercises of voice production, voice cultivation and breathing, and regular programmes of music by teachers, artistes and the students themselves, will surely send out Indian musicians of great ability.

—Adapted from *Lakshya Sangeet*, Vol. 4 Nos. 2 & 3

### DAKSHINAMURTI PILLAI

(Continued from page 24)

All the time he put in assiduous practice. He then returned to the Rāmanāthapuram palace.

His public career started with his joining the dramatic troupe of Bālāmaṇi, the famed actress. Soon he was recognized and was in demand for *kālakshēpam*-s and music concerts of eminent vidvān-s. (Even as an acknowledged vidvān of repute in later years, he had no trace of snobbery in him. He played in the Kanniah Dramatic Company and for *Kālakshēpam*-s of Saravati Bāi). He gave a unique pleasing quality to the normally "dumb" kañjirā. He was paired very often with Alaganambi Pillai, and in later years with Pālghāt Maṇi Aiyar. He held the field as an outstanding master for a number of years. Almost all the senior Vidvān-s of today considered it an honour to have his accompaniment.

His approach to his art was that of a yōgi. On and off the concert platform one could always see him engrossed in the business of combining *Nāda* with *Laya*. His *thēka*-s and *ghumki*-s, along with cross-rhythm, added verve to the performance. He could coo as well as thunder, but everything he did served to highlight the main melodic music. He used only mṛidaṅga syllables and scrupulously avoided Tavil syllables.

Six feet tall and well-built, his was an imposing figure, radiating cheer and piety. Self-effacing to an amazing degree, he inspired confidence in rising young musicians. In financial matters he was generous to a fault. On many occasions he gave succour to compeers, friends and helpless strangers. Karnāṭak music lost his physical presence in 1936.

—K.B.S.

## Music in Secondary Schools

P. SAMBAMOORTHY

The immense powers of music in (1) moulding the character of a person, (2) arousing the sense of beauty within him and (3) in inculcating a sense of discipline have been recognised in all advanced countries. Compulsory teaching of music in all boys' schools and girls' schools has been provided for in all those countries. In India much remains to be done in this direction. It is erroneous to think that music will not be a success in boys' schools. All our great composers have been men. All the top-ranking instrumentalists of India, and many of the leading singers have been men. Almost all the leading musicologists of India have been men. This being the case, one is not able to share the view of some educationists that music is a thing only for girls. Of course, girls are endowed with sweet voices and singing comes naturally to them. But many boys do possess good voices; only, opportunities are not provided for them to cultivate music. In the sphere of instrumental music, where one has to put in several years of hard practice, boys can be expected to fare better than girls.

Music has to be cultivated for its own sake without any professional aim in view. It makes life more enjoyable. A person with musical talents is a welcome figure in all countries.

Even those schools which do not possess regular qualified teachers on their staff can provide facilities for their pupils to learn music outside the school hours. For this purpose, a part-time teacher may be appointed.

The heads of schools should deem it an educational duty (*Vidyā-dharma*) to provide for the teaching of Music in their schools. Some States in India have included music as an elective subject in the higher secondary schools. In these days of utilitarian studies there will naturally be a rush to study subjects which will provide students with a lucrative career later on. But the heads of schools can provide facilities for the study of music as an additional elective, by suitably modifying the time-table, and find the extra periods for this additional subject.

*Need for a comprehensive training to Music Teacher :*

The music teacher of the present day cannot remain content with teaching the same old, stale songs year after year. He or she should learn fresh sets of class-worthy songs and teach them. Music teachers of North India should learn some of the brilliant class-worthy songs of South Indian music, and music teachers of South India should in their turn learn similar class-worthy songs of North Indian music and popularise them in their respective areas. This is one of the *SURE* means of promoting (1) a feeling of *All India Consciousness* on the one hand and (2) *National integration* on the other.

The music teacher should also be given training in the organisation of (1) Concert pageants, (2) Music Exhibitions, (3) Festivals of great composers, (4) Inter-class and Inter-school competitions, (5) Choirs, Orchestras and percussion bands, (6) group-musical activities like marching in *Kōlam* formation, drawing *kōlam*-s to the accompaniment of music, assembling in *Mēla*-formation and *Tāla*-formation. He must also be given training in the production of Operas, Dance-Dramas and in the staging of inspiring incidents from the lives of great composers. A knowledge of instrumentation, *Kummi*, *Kōlāṭṭam* and *Pinnal Kōlāṭṭam*, *Bharata-Nāṭya* and *Kathā-Kālakshēpam* are important for a music teacher.

### Concert Pageant

The concert pageant is an interesting form of musical activity. It provides both education and entertainment. It presents in a chronological order the various kinds of concerts that were in vogue or that emerged during the various periods of India's musical history. It gives work to a large number of pupils. To make the concert pageant a success, a lot of preparation, training and equipment will be needed. The music and musical instruments of the respective periods should be used.

Items like the following can be presented in a concert pageant:

1. Reciting a few hymns of the Ṛig Vēda in the orthodox style.
2. Lava and Kuśa singing the Rāmāyaṇa *ślōka*-s in the court of Śrī Rāma.
3. Tirujāna Sambandar or one of the Ālvār-s singing extempore a hymn in front of the Deity in one of the shrines and the same being noted down on palm leaves with a stencil by their disciples.
4. Jayadēva singing an *aṣṭapadi* and his wife Padmāvatī dancing to it in the temple of Jagannāth, Pūri.
5. Tānsēn, the royal musician, singing in the court of Emperor Akbar.
6. A model *Kālakshēpam* or *Kīrtan* given by a Bhāgavatar.
7. Bharata-nāṭya recital for a *śabda*, *pada-varṇa*, *padam* or *tillānā*.
8. The emergence of the modern Saṅgīta Sabhā and a concert being given therein with full accompaniments.

### SUGGESTIONS

States would do well to create posts like Directors of musical education, Music Consultants and Inspectors of Music. The music inspectors can play a great part in (1) co-ordinating the musical activities, (2) make known the methods found useful in one school to other schools, (3) the improvement of standards of musical education, (4) see to the efficient working of private music schools, (5) making music a really successful subject in the educational curriculum.

## Training the emotions

Music Education

R. SRINIVASAN

The true purpose of Education is to draw out the hidden faculties in a human being so as to enable him to fulfil his mission in Life. All instruction he receives is, or at any rate ought to be, meant to make him a complete, well-developed and well-harmonized unit in human Society. Man is essentially a 'social animal', as has been said. And Musical education must be so organized that the person who receives it is able to fit himself into the human family and discharge his obligations to humanity as a whole. No one can stand isolated; he influences and is influenced by other human beings with whom he comes into contact. It therefore follows that he has to learn to live in amity, in harmony and live a healthy life, so as to help the growth of humanity along right lines.

Mere intellect alone can never fulfil this mission. Intellect is certainly a very useful weapon; but if it is not warmed up by emotions the result may be disastrous. Svāmi Vivēkānanda said, "Excess of knowledge and power without holiness makes men devils." This is absolutely true. We see at the present time the result of over-development of intellect without due regard to the development and sublimation of emotions. The present world-crisis may be traced to the over-emphasis on the intellect at the expense of the heart. Unless there is a balanced development of both the head and the heart human society will only march towards destruction. And here Music can and has to play an important part. Don Harold declared, "This is the greatest paradox; the emotions cannot be trusted, yet it is they that tell us the greatest truths." Longfellow said, "The intellect is finite, but the affections are infinite and cannot be exhausted." The implications are obvious. We see what an important place musical education has in life. It can greatly help in equipping a person to live the right kind of human life in peace and harmony.

We speak of culture as signifying an all-round development of human faculties. It has been said that science is curiosity about life, art is wonder at life, philosophy is an attitude towards life and religion is reverence for life. True culture includes all these four aspects and a cultured man ought to show development along all these four lines. Einstein said: "The most beautiful and most profound emotion we can experience is the sensation of the Mysterious. It is the source of all true science. He to whom this emotion is a stranger, who could no longer wonder and stand wrapped in awe, is as good as dead." This sense of wonder is the basis of true culture. Art fosters it.

And, of all arts, music is considered to be the highest. All other arts—painting, sculpture, drama, architecture, poetry—in some way tend to reach the condition of music. We generally express our ideas regarding other arts in terms of musical thought. Walter Pater says: "All art constantly aspires towards the condition of music."

The power of music to change the emotional make-up of human beings has been recognized and has actually been utilized for human benefit. In prisons music has been used to tame down unruly prisoners; in some educational institutions some unruly classes have been cured of undesirable tendencies through music.

I may mention here an experiment tried by Madame Montessori in one of her schools in Milan. This is what she says: "I had tried to have a Directress of 'Children's House' in Milan, who is a gifted musician, make a number of trials and experiments...She was greatly surprised to discover the effect of such music...She now noticed that as she multiplied and repeated the rhythm exercises the children little by little left off their ugly jumping, until finally it was a thing of the past. The Directress one day asked for an explanation for this change of conduct...The older children gave various replies, whose meaning was the same.

'It is not nice to 'jump',

'Jumping is ugly',

'It is rude to jump'.

This was certainly a beautiful triumph for our method."

It therefore follows that music can so train our emotions that we become better, more useful citizens in the world. Education in aesthetics is as essential as, if not more than, mere intellectual or physical education. Man can never be complete or balanced or harmonious unless emotions are trained, developed and sublimated, and here comes in the need for introducing art in our educational curriculum as a compulsory subject.

We are now teaching ever so many things to our pupils in the schools, some of course useful, but some of doubtful utility. We must see that music is given the place it deserves in our institutions. I would even go to the extent of saying that, if it comes to that, we could omit some of the subjects we are teaching at present and put in music in their place. Our pupils will be all the better for it.

All over the world experiments are being carried on to find out and utilize the hidden potentialities of Music for improving human beings. Music can improve the character of human beings and make them better citizens in human society. At the same time care has to be taken that the right kind of music is taught, the kind that will purify and ennoble our character.

## Music for All

Music Education

V. V. SADAGOPAN

### INTRODUCTION

Apart from the small circle of enthusiasts for 'classical' Karnāṭak music, there is a large circle of men and women of taste who do not attend concerts. Apologetically they say: "I love music and can enjoy a good one, but I have no knowledge to appreciate it."

"To appreciate" means, in the circumstances of today, "to talk". Is it necessary for all listeners to talk on the music they hear? And how many can talk intelligently and objectively? But there is too much talk, not only outside the concert hall, but inside it while the music is on!

The talk is over symbols—names of rāga-s and tāḷa-s, and sometimes other technical details—hardly ever rightly understood. It is precisely for ignorance of these talking points that the genuine lovers of music, mentioned above, are virtually exiled. This is a situation caused by wrong education—by the tyranny of the "part-brain" (Trigant Burrow, *The Neurosis of Man*).

The exiles, I submit, are the normal people and the self-styled connoisseurs, the abnormal ones. Seldom do we find the latter try to lose themselves in the music they hear. Confronted with a beautiful floral scene they would not enjoy the beauty of it even for a moment but would straightaway go about counting and naming the flowers! No wonder 'classical' music is losing its sap.

The younger generation, not yet subject to the complexes of the elders, has but unconcealed contempt for concert music. It goes about its own way, listening to pleasing or exciting music from any quarter. Unfortunately they have no guidance, except that the whole of their favourite music is condemned—unjustly, I should say.

### THE NURSERY

It is possible to restore aesthetic values to our music, if only the "exiles" will shed their feeling of inferiority and assert their right to listen in silence. Our main hope, however, lies in the rising generation. Its musical instincts should be fostered with care, from the nursery stage onwards.

Natural life interests children most, and they love to sing and dance. They should, therefore, be encouraged to play, sing and dance in an atmosphere of freedom, beauty and joy. Themes should centre upon children's favourites—birds and beasts, flowers and fruits, and sweetmeats too! More and more nursery rhymes in Indian languages and in Indian tunes are called for. A good poet or composer who feels in his bone the abiding values of life—social and spiritual, scientific and artistic—will, without effort, impart to his songs an undertone of such values. The children who grow up singing these songs will develop into integrated human beings.

### PRIMARY SCHOOL

In the primary school, comprising the first five years of schooling, play and nursery rhymes should continue for some time. Poetry, song

and dance should, along with drawing and painting, occupy a large portion of the class hours. They may also be used as teaching aids in many subjects. Even in dry-as-dust subjects it is not impossible to devise lessons employing rhyme and rhythm. Indeed it is advisable to do so for such subjects to become less unpalatable. Children will enjoy them and, enjoyment being at the root of memory, there will be no need for special efforts at memorizing.

Joy, arising out of emotional satisfaction, is greatly conducive to learning. There will be a balanced mental growth in the child. In music and dance for this section the accent should be on the elemental aspects of tone, rhythm and grace, and not on formalisms like Rāga and Tāla.

### MIDDLE SCHOOL

Musical appreciation at the art level is developed in the middle school. Formal and stylistic characteristics begin to be felt and assimilated, and expressed according to the pupil's aptitude.

There should be classes specially allotted for music, preferably one period each day. About half the time should be devoted to listening. The music teacher should have a catholic taste, imagination and ability at interpretation. He should select and play suitable gramophone discs and recorded tapes and supplement them with his explanations wherever necessary. Simple and yet tasteful, rāga as well as non-rāga, melodies belonging to all categories—select film songs, stage songs, lyrical songs, national songs, devotional songs, semi-classical and simple classical compositions, and Rāga ālāpanā—should be played for the benefit of all pupils irrespective of talent.

In the other half of the time pupils should be taught to sing simple songs in small groups divided according to taste and aptitude. Even pupils with middling talent will be able to sing them without much difficulty. The backward ones also will benefit by simple listening, joining wherever they can—in the *pallavi* of songs, for instance.

Occasions for creative use of songs should be found by encouraging the pupils to produce plays and 'feature' programmes based on the various forms of music heard or learnt. It will be found that most pupils are interested in one thing or another and derive fulfilment in expressing themselves through such musical activity. Moreover, the whole class becomes aesthetically alive and unconsciously imbibes the spirit and substance of our music in its different forms and styles. All pupils grow into good listeners.

Those with talent, capable of pursuing music at higher levels, should be spotted and given special care. Such pupils will be found to possess an ability to sing snatches of rāga-s and sophisticated compositions they have heard. Some of them may have pleasing voices, others possibly not. Some, again, will be found to have a pronounced aptitude for rhythm. All such students, however, should be asked to sing vocally and to develop their *lakshya* in Rāga and Tāla. Three initial years of vocal music will not be a waste even to the pupil who later takes up an instrument. For what is played on the instrument, melodic or rhythmic, has to spring from a

mind which has grasped the configurations of our music. And for this, Voice, the natural instrument of the mind, is the best medium for training.

However, those who have a special taste for instrumental music may make a beginning by playing along with vocal music. This they should do by the *Lakshya* or direct method. There should be no drilling, at this stage, in technical exercises.

### SECONDARY SCHOOL

It is in the Secondary school that specialization in music as an optional subject begins. By this time the pupils have gone through an experience of music in its elemental, applied and high art aspects. The talented ones may now opt for specialization in Vocal or Instrumental music. Intelligent and objective guidance should be available to them.

It is here that technical exercises such as *Sa ri ga ma* (for voice and melodic instruments) and *Ta dhi tom nam* (for mridaṅgam) come in. Even here *Lakshya* (grammar and technique) should go hand in hand with *Lakshya* (aesthetic feeling), along alternating steps—which of the two leads at a particular point in training being determined by the needs of the lesson and the standard of the student. Compositions of great composers should be taught, not mechanically but in a way that inspires and underlines the nuances of *Bhāva*, *Rāga* and *Tāla* enshrined in them.

To develop the musical personality of the pupil it is necessary to let him experience the music and derive joy from it. It is only then that, in the mind of the pupil, the symbols of grammar and technique will be assigned their proper place in the scheme of art. Otherwise they will terrorize and inhibit him. In the beginning the joy can even be ebullient; it will gradually tend towards tranquility (*Sānti*) which is the basis of aesthetic delight (*Rasa*). It is such a training that is required before students enter the University or the professional college.

### SOCIAL EDUCATION

Those in charge of Community Development will do well to devote thought to the musical needs of the village. As almost all cultural programmes include music, it is important to see that competent guidance is available to the villager. Musicians should be employed for the purpose, and paid honourably.

On his part the musician should realize the multi-dimensional character of music. He should cease to look upon concert music as the only mode of musical expression or of honourable living. Or if it is "private tuition" he has only to look around, to see for himself the condition to which the profession has been reduced in cities and big towns. Opportunities for honourable living are far greater in small towns and big villages. Moreover, life in the countryside will be more inspiring. It is also more honoured and less expensive. If his interests are reasonably taken care of by the State, there is no reason why the musician should not put his heart and soul in spreading joy through music in the country.



His skill in the art should be used with sympathy, imagination and purposefulness. The principles and methods outlined above for school education apply equally to social education. And, besides, intelligent use should be made of the people's own music—the 'folk' and the 'popular'. The unsophisticated folk have much to give to the sophisticated musician.

### CONCLUSION

In the advanced countries, education from childhood has stressed as much on emotional fulfilment through music and dance as on intellectual growth. Even the westerner's 'rationalistic' appreciation of music has not proved such a disaster as it has with us, because of his sound emotional moorings. Unfortunately, we have for long ignored the emotional side of education. Imbalance has been the result. The adult population, especially of the educated classes, seems to find very little of real satisfaction and happiness. Even women who, till the other day, were enjoying themselves with uninhibited song and dance, are now-a-days too self-conscious for these healthy pastimes. Their attitude affects the young minds.

We should make greater use of the fine arts for the ends of education. Music, being nearest to the human heart, will take a prominent place. Training in aesthetic response to music will, apart from yielding other benefits, act as a healthy check against arbitrary and inartistic trends in music.

Mass music, essentially cathartic, is like the foliage of a tree. There is no tree without leaf, and no person without taste for music. Analogous to the flower is what I call the 'centric' music which is manifested in applied forms. The fruits, not so numerous as flowers or leaves, are at the finest level of musical perception, the contemplative. If education means the process of helping the organic growth of the individual and social man, due care should be taken of all the three.

### SUMMARY

1. The tyranny of the "part-brain" has made an exile of the normal man who loves music. Education for the rising generation should be planned differently.
2. For the sake of the little ones, a variety of nursery rhymes in Indian languages and in Indian tunes is necessary.
3. Rhyme, rhythm and melody should continue to be used in the primary school also. Even serious lessons can be made enjoyable with the aid of these.
4. The appreciation of music at the art level is developed in the middle school. While all pupils will become good listeners, many will express themselves in different applied forms. A few, the specially talented ones, will be nurtured for later specialization.
5. In the secondary school the talented pupils can offer music as an optional subject—vocal or instrumental. The usual pupil-teacher ratio will not apply here.
6. Social Education organisations should draft in skilled and imaginative musicians and pay them honourably.
7. The musical instinct, which is universal, is like the tree with its leaves, flowers and fruits. Education should care for all the three.

# INDIAN MUSIC JOURNAL

Supplement

Sixth  
Autumn Music Meet  
1965

PURANDARADASA  
MUTTUSVAMI DIKSHITAR  
V. N. BHATKHANDE  
VISHNU DIGAMBAR

Saka 1887  
KARTIKA

AMIR KHUSRAV  
RAJA MANSINGH  
GHANAM KRISHNA AIYAR  
MRIDANGAM MASTERS

Natayanasvami Appa  
Alaganambi Pillai  
Dakshinamurti Pillai



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PURANDARADASA



MUTTUSVAMI DIKSHITAR



V. N. BHATKHANDE



VISHNU DIGAMBAR

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### MUTTUSVAMI DIKSHITAR (1775-1835)

Along with Tyagaraja and Syama Sastri he makes the Trinity of Karnatak Music. His compositions are noted for elaborate Raga-Sanchara, majesty, grandeur and restraint. Their style breathes the All India spirit; many resemble the Dhrupad. Because of his stay in Kasi for some years, he has composed in Hindustani Ragas also. He attained immortality on Deepavali day, and is revered as the *Nada-jyoti*.

### VISHNU NARAYAN BHATKHANDE (1860-1936)

Father of modern Hindustani Musicology, scholar and composer; collected and published a wide range of traditional compositions and Sastraic texts; introduced the 'That' System of classification. The Marris College of Hindustani Music at Lucknow which he brought into being is now known as Bhatkhande Sangeet Vidyapeeth.

### VISHNU DIGAMBAR PALUSKAR (1872-1931)

Dedicated musician who carried the message of classical music to the people at large. Gifted with a sweet and sonorous voice of great volume, he appealed to large audiences with his classical and Bhajans. Established the Gandharva Mahavidyalaya Mandal, a group of teaching centres all over India. Composer and author.

Biographical sketches of the above appeared in INDIAN MUSIC JOURNAL Numbers 2 & 3

### AMIR KHUSRAV (1253-1324)

Brief biography on page 17 of this Number

### RAJA MANSINGH TOMAR (1486-1518)

Brief biography on page 19 of this Number

### GHANAM KRISHNA AIYAR (18-19 Cent.)

Brief biography on page 21 of this Number

### MRIDANGAM MASTERS

Narayansvami Appa	( 19th Cent. )
Alaganambi Pillai	( 1863 - 1926 )
Dakshinamurti Pillai	( 1875 - 1936 )

Brief biographies on page 23 of this Number.

# Songs for the Young

आनन्द  
Joy

आनन्द हो, हो आनन्द । गीत सुनाओ, देखो चन्द ॥  
जङ्गल गिरि और नदी में नन्द । सागर बादल नभ में नन्द ॥  
जल में नन्द थल में नन्द । थल में नन्द मन में नन्द ॥  
मन में नन्द घर में नन्द । घर में नन्द गांव में नन्द ॥  
गांव में नन्द नगर में नन्द । सब के नन्द लोकानन्द ॥  
लोकानन्द है परमानन्द । आनन्द हो परमानन्द हो ॥

Be happy, be happy !  
Sing, and look at the moon !  
Joy in the jungle, in the hill, in the river,  
In the ocean, in the clouds, and in the sky.  
The joy of rain is the joy of the land,  
Joy of land the joy of the mind;  
Joy of mind the joy of the home,  
Joy of home the joy of the village;  
Joy in the village, joy in the town,  
the joy of all is universal joy;  
Bliss is but universal joy,  
Be happy and attain bliss !

खेलना  
Play

II  
Tamil

तिलगति  
Rhythm of Six

- मानैप्पात्तिया धुळिळ मानैप्पात्तिया ।  
मीनैप्पात्तिया तङ्ग मीनैप्पात्तिया ।  
मानैप्पोल तुळुळुवो मीनैप्पोल म्मिन्नुवोम् ॥
- मयिल् पात्तिया आडु मयिल् पात्तिया ।  
कुयिल् केट्टिया पाडु कुयिल् केट्टिया ।  
मयिलैप्पोल आडुवो कुयिलैप्पोल पाडुवोम् ॥
- किळियैप्पात्तिया पञ्चैक्किळियैप्पात्तिया ।  
अणिलैप्पात्तिया पाव अणिलैप्पात्तिया ।  
किळियैप्पोल कोञ्जुवो अणिलैप्पोल अञ्जिडोम् ॥
- आडुवो पाडुवो तुळिळ विळियाडुवोम् ।  
अप्पैक्कु अञ्जिडो अण्डवने न डुवोम् ॥

- Did you see the deer—the spotted deer ?  
Did you see the fish—the golden fish ?  
Come, let us spring like the deer and shine like the fish.
- Did you see the peacock—the dancing peacock ?  
Did you hear the cuckoo—the singing cuckoo ?  
Come, let us dance like the peacock and sing like the cuckoo.
- Did you see the parrot—the green parrot ?  
Did you see the squirrel—poor, timid squirrel ?  
Come, let us chirrup like the parrot, not fear like the squirrel.
- We shall sing and dance and spring and play.  
The bully we shall fear not; we trust in God.

इकता  
Unity

III  
Tamil

तिलगति  
Rhythm of Six

डेलियाप्पत्तिया एत्तनै नेत्तिया-  
यिरुक्कुडु पार् नित्तिया वा ॥  
कालियान नेञ्जं कळिप्पुडने आडुडु ।  
मालि नल्ल मालि मामायनवन् मालि ॥ (डेलिया)  
एत्तनै वन्तङ्गळ एत्तनै रूपङ्गळ  
एत्तनै वगैयळ विचित्र इणैन्दु  
अत्तनै ओट्टु मै आण्डवन् कट्टळै  
सट्रवै एमाट्टु मयङ्गादे पाप्पा ॥ (डेलिया)

ए=ह्रस्व ए  
ओ=ह्रस्व ओ

The Dahlia ! Look, how beautiful !  
O Nitya ! Come and see !  
Emptied, the mind dances with joy.  
The gardener is good, verily the great Magician !

Colours how many ! Shapes how many !  
Varieties how many ! The wonder of their unity !  
That much unity is the Lord's command;  
other notions are fraud, don't be misled, child !

प्रार्थना  
Prayer

IV

रूपक ताल (हिन्दुस्तानी)  
Rhythm of Seven

करो बोलो रहो भगवन । करो बोलो रहो ॥  
Do for me and say for me and be with me, O Lord !

# Delhi Sangita Samāj

Central Office  
38/1, Probyn Road  
Delhi-7

[REGD]  
Regd. Office  
B-120, Pandara Road  
New Delhi-11

## OBJECTS

The objects of the Society shall be the preservation, enrichment and propagation of Sangita in all its forms and in furtherance of the objects :

- (i) to arrange lectures, demonstrations, concerts, classes, seminars, symposia, conferences, competitions, commemoration days, festivals, etc.,
- (ii) to develop a broad base of healthy musical appreciation and self-expression through the medium of group singing and other applied forms like Harikatha, musical drama, dance-drama, composite programmes, etc.,
- (iii) to promote mutual understanding among the votaries of the various systems of music and allied arts; and
- (iv) to undertake any other activity conducive to the promotion of the objects of the Samaj.

## CONSTITUTION

The Samaj functions in a democratic set up. General Body meetings are held at least once a year. The governing Body, elected for three years, meets as often as necessary and, besides, transacts business by circulation. Annual accounts are passed at the Annual General Body meeting and they are duly audited.

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The Music Meet consisted of three sessions. The 3rd Number of the Indian Music Journal along with Supplement was issued.

### Illustrated Talks

"The tyranny of Symbols" by Dr. Chaitanya Deva

"The Violin in Karnatak Music" by Sangita Kalanidhi T. K. Jayarama Aiyar  
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Sarangl

Shri Ram Swarup.

Mridangam

Shri C. V. Natarajan; Shri K. C. Krishnan.

Tabla

Shri Lok Many; Shri Narayana Rao; Shri Gopal Singh.

## General

This small organization of modest means and aims came into being on May 1, 1960. Its objectives and functions are slightly different from those of many other organizations engaged in the promotion of music. Our emphasis is on liberal education, in and through music. We, members, consider ourselves votaries of a worthwhile cause.

Our objects and programmes have attracted many a discriminating lover of music to the folds of the Samaj, among whom are some of the distinguished men and women of the country. It is noteworthy that the number of life memberships has increased from 6 to 36 in the course of the last 2½ years. Two Donor members joined us during the current half-year.

We have also on our rolls a select number of Ordinary members and, as it is the intention of the Samaj to function as a music study circle and grow consistently with quality, the General Body decided that only a limited number of ordinary memberships should be made available for the present. However, in view of the rapidly growing public interest in the Samaj, admission to ordinary membership is being liberalized.

Friends living outside Delhi and wishing to keep in touch with us through the pages of our Journal enroll themselves as Associates. Many outside friends generously opt for full membership even. Institutions desiring copies of the Journal for their libraries subscribe directly to the Journal.

**HALF-YEARLY MUSIC MEETS** are arranged in the summer and autumn of each year. They provide not only music concerts but also demonstration lectures by scholar-musicians. Promising musicians, amateur and professional, are given encouragement by the Samaj. Besides, on many occasions, our platform has been made available to visiting musicians and scholars. We also take all opportunities to associate ourselves with other cultural organizations in the city, such as the Gandharva Mahavidyalaya, Saraswati Samaj, Sri Purandaradasa Fourth Centenary Celebrations Committee, etc.

**MUTUAL UNDERSTANDING** between the two great traditions of Indian music, Hindustani and Karnatak, is something very dear to our hearts. In this respect too our progress is satisfactory. During our music meets, musicians belonging to the two traditions are performing on the same platform; scholars from the two schools give demonstration lectures for the benefit of students and genuine lovers of music. Attendance at our functions is steadily increasing, and the attitude of listeners is one of respect and eagerness.

**THE INDIAN MUSIC JOURNAL** (half-yearly) came into existence as a natural fruition of our earlier half yearly Souvenir issues. Scholars from all over India are on the Board of Consulting Editors.

**PLAY-WAY PREPARATORY CLASSES** are held on Sundays, in an atmosphere of freedom and natural scenic beauty. They are designed to give to growing children the joy of singing and learning.

**OUR SINCERE THANKS** go to the many friends and well-wishers—advertisers, scholars, musicians and music-lovers—who help us in many ways.

## Indian Music Journal

Published half-yearly to synchronize with our half-yearly music meets in Vaisakha (April-May) and Kartika (October-November), the Journal is issued along with a Supplement commemorating some of the great men of Music with pictures and biographical notes.

We are happy to say that the Journal is becoming increasingly popular with the discriminating section of the public and students of music. Besides, the number of Libraries and Institutions in India and abroad subscribing to the Journal is increasing.

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